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Bartholomäus Colonna 1527

ITALIAN SCULPTORS:

BEING

A HISTORY OF SCULPTURE

IN

NORTHERN, SOUTHERN, AND EASTERN ITALY.

BY

CHARLES C. PERKINS.

Quia vires, quas labor Artis
Ingeniumque negat, devotio pura ministrat.
Gulielmus Appulus, lib. i.

WITH ETCHINGS BY THE AUTHOR, AND ENGRAVINGS ON WOOD FROM
ORIGINAL DRAWINGS AND PHOTOGRAPHS.

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PREFACE.



IN the Introduction to 'TUSCAN SCULPTORS' the history of Pre-Revival Sculpture throughout Italy is sketched. That of Pre-Revival sculptors and sculpture in other parts of Italy was there rapidly gone over, in view of the possibility that the present volume might never be published. Some repetition has unavoidably resulted from the course then adopted, but as the subject there touched upon is here treated 'in extenso,' an apology seems hardly necessary.

To this volume is added an Appendix, containing some additional matter, corrected dates, and four plates engraved for M. Charles Haussoullier's French Translation of 'TUSCAN SCULPTORS.'

I take this opportunity of expressing my thanks to the Baron de Triqueti, who has kindly allowed me to engrave some of his admirable drawings from Sculptures in Italy for that translation, and for this volume.

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CONTENTS.



CHAPTER I.

	PAGE
APULIA AND THE ABRUZZI	1

CHAPTER II.

NAPLES AND ITS NEIGHBOURHOOD	49
--	----

CHAPTER III.

ROME	72
----------------	----

CHAPTER IV.

LOMBARDY	94
--------------------	----

CHAPTER V.

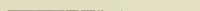
VENICE	164
------------------	-----

CHAPTER VI.

VERONA, VICENZA, PADUA, MANTUA, AND BRESCIA	213
---	-----

CHAPTER VII.

BOLOGNA, FERRARA, MODENA, REGGIO, PARMA, PIACENZA, GENOA, AND CARRARA	237
--	-----



APPENDICES	269
----------------------	-----

ILLUSTRATIONS.



ETCHINGS.

PLATE		PAGE
	Equestrian Statue of Bartolomeo Coleoni at Venice by Andrea Verocchio and Alessandro Leopardi . . . <i>Frontispiece</i>	
I.	No. 1. Bas-relief from a Pulpit in the Duomo at Troja.— No. 2. Capital of a Column which supports the Ciborium in the Church of S. Nicolò at Bari.—No. 3. Figure of Christ over the Portal of S. Andrea at Barletta <i>to face</i>	15
II.	No. 1. Cathedra from San Nicolò da Bari.—No. 2. Fragment of a Basso-rilievo on the outside of the Duomo at Bitetto.— No. 3. Fragment of a Basso-rilievo from the Pulpit in the Duomo at Bitonto.—No. 4. Corbel from Castel del Monte „	16
III.	No. 1. Bas-relief from the Architrave of the Great Portal of the Abbey of San Clemente in Casauria.—No. 2. Panel ornament from the Pulpit, and Capital of the Paschal Candlestick, <i>ibid.</i> — No. 3. Bas-relief from the Shrine of San Bernardino at Aquila.— No. 4. Paschal Candlestick from Sta. Maria d'Arbona near Chieti „	21
IV.	Ornament, Inscription and incised Figure from the doors of the Grave Chapel of Bohemund at Canosa „	27
V.	No. 1. Pulpit in the Church of Sta. Maria del Lago at Moscufo.— No. 2. Ornament from the Archivolt of the Portal of the Duomo at Trani „	28
VI.	No. 1. Bronze Dragon from the Bronze Gates of the Duomo at Troja.—No. 2. Capital of a Column at Sta. Maria d'Arbona „	33
VII.	Two Panels from the Bronze Gates at Ravello, by BARISANUS OF TRANI „	35
VIII.	Monument of the Countess of Montorio, in the Church of San Bernardino at Aquila, by ANDREA DALL'AQUILA „	46
IX.	No. 1. Bas-relief from the Tomb of the Infant Maria Durazzo at Sta. Chiara.—No. 2. Bas-relief from the Pulpit, <i>ib.</i> —No. 3. Angel from the Tomb of King Robert, <i>ib.</i> —No. 4. Statue of King Robert from ditto, <i>ib.</i> „	55

PLATE	PAGE
X. Allegorical Statue from the Tomb of the Viceroy Don Pedro di Toledo, in San Giacomo degli Spagnuoli, by GIOVANNI DA NOLA	<i>to face</i> 68
XI. No. 1. Tomb of Bishop Guglielmo Durante, at Sta. Maria sopra Minerva, by GIOVANNI COSMATI.—No. 2. Angel from ditto.—No. 3. Statue of Pope Nicholas IV. at the Lateran	77
XII. Statue of King Charles of Anjou in the Hall of the Capitol at Rome	86
XIII. Ornamental Marble-work at the Certosa	118
XIV. Bas-relief, formerly at the Certosa, by the Brothers MANTEGAZZA	126
XV. Roundel from the High Altar of the Certosa, by OMODEO	133
XVI. Statuette from a Tomb of one of the Borromei, at Isola Bella, by OMODEO	131
XVII. Statue of Adam, on the Roof of the Duomo at Milan, by SOLARI	140
XVIII. No. 1. Design for the Tomb of Gaston de Foix by BAMBAJA.—No. 2. Panel from ditto, by BAMBAJA	147
XIX. Sepulchral Effigy of Gaston de Foix, by BAMBAJA	148
XX. No. 1. Half-Figure in relief, from the Façade of San Petroni at Bologna, by BONAFUTO VENEZIANO.—No. 2. Slab from the Cancellum at Torcello.—No. 3. Madonna and Child. Bas-relief from the Carmine at Venice, by ARDUINUS VENETUS	167
XXI. Groups of Adam and Eve and of the Judgment of Solomon from the angles of the Ducal Palace at Venice	177
XXII. Trajan and the Widow, from the Capital of the Column of Justice. Ibid.	178
XXIII. Effigy from the Tomb of Jacopo Cavalli, in the Church of San Giovanni e Paolo at Venice, by PAOLO DI JACOMELLO DE' MASSEGNE	185
XXIV. The Baptism of Sant' Ansano, in the Façade of the Hospital at Venice, by TULLIO LOMBARDO (?)	199
XXV. Bas-relief in the Museum of the Ducal Palace, by one of the LOMBARDI	201
XXVI. Candelabrum at S. Antonio at Padua, by RICCIO, from a drawing by the Baron H. de Triqueti	226
XXVII. Details of the same, from drawings by the Baron de Triqueti	228
XXVIII. No. 1. Bust of Andrea Mantegna, in the Church of S. Andrea at Mantua, by SPERANDIO.—No. 2. Reliefs from a Tomb in the Museo Patrio at Mantua	238
XXIX. Group from a Mortorio in the Church of San Giovanni Decollato at Modena, by GUIDO MAZZONI	252

WOODCUTS.

	PAGE
Chap. I. Head of the Emperor Heraclius from the colossal statue at Barletta (<i>Tailpiece</i>)	48
Chap. II. SS. Elisabeth and Chiara from the tomb of Marie de Valois at Sta. Chiara. Masuccio II. ? (<i>Tailpiece</i>)	71
Chap. III. Portion of the shaft of the Paschal Candlestick at St. Paul's, Rome, by NICCOLÒ DI ANGELO (<i>Tailpiece</i>)	93
Chap. IV. Statue of a Saint in Santa Maria della Valle at Cividale	99
Angels from the Certosa, by the BROTHERS MANTEGAZZA	126
Basso-rilievo from the chimney-piece of the Ducal Palace at Urbino, by AMBROGIO DA MILANO	143
The Dead Christ and St. John, from a Mortorio at San Satiro, by CARADOSO (<i>Tailpiece</i>)	163
Chap. V. Temperance. Statuette from the Porta della Carta, by BARTOLOMEO BON	187
St. Jerome. Statuette from the Giustiniani Chapel. SCHOOL OF THE LOMBARDI	201
Head of Bart. Coleoni, from his equestrian statue at Venice. A. LEOPARDI	206
The Lion of St. Mark, from the column in the Piazzetta at Venice (<i>Tailpiece</i>)	212
Chap. VI. Statuette of Sta. Chiara, in S. Maria de' Miracoli at Venice, by GIROLAMO CAMPAGNA (<i>Tailpiece</i>)	236
Chap. VII. Statue from the Tomb of Jacopo di San Severino, at Naples. By GIOVANNI MERLIANO DA NOLA (<i>Tailpiece</i>)	268

ERRATA.

Page 9, note ², 5th line, for (ibid. pp. 18, 19) read (*Introduction to Le Bestiaire Divin*. Par M. C. Hippeau, pp. 18, 19.)

Page 58, line 20, after 'niches,' insert 'See Tailpiece.'

Page 127, note ³, 2nd line, for 'Toppa' read 'Foppa.'

Page 162, 6th line, for 'lay in figure sculpture rather than in ornament' read 'lay in ornament rather than in figure sculpture.'

Page 177, 4th line, instead of 'Plate XIX. No. 2,' read 'Plate XXI. No. 2.'

See Appendices at p 269

ITALIAN SCULPTORS.

CHAPTER I.

APULIA AND THE ABRUZZI.

APULIA since the romantic period of her history may be said to have fallen into a state of semi-barbarism; but the influence of a United Italy has within a few years worked a visible change, and we may look forward to a time when she will take that place among the provinces of the peninsula, to which her natural advantages and past history entitle her. Railroads already intersect this land, which is connected in our minds with the Crusades and the Norman heroes who took part in them; with the Greek and Lombard who fought upon her rich plains, and with the Hohenstauffens, Frederic and Conrad and Manfred, who found within her limits a kingdom and a grave. The ports whence the followers of Peter the Hermit embarked for Palestine are being widened and deepened; Brindisi has renewed her relations with the East, and the track which Horace followed in his memorable journey to that long-neglected haven, will soon be familiar to tourists. They will gaze with wonder upon the noble churches of Apulia with their storied gates of bronze, their portals covered with mystical sculptures and Oriental ornament, and their pulpits and bishops' thrones resting upon Saracen prisoners, lions or elephants; and upon her Mediæval castles, one of which still stands in such perfect preservation that were Frederic and his Infidel hosts to return to earth they might again find shelter within its marble halls.

Past and
present
condition
of Apulia.

Effect produced by her monuments.

These interesting examples of architecture and sculpture affect us differently from those we meet with in other parts of Italy, in that they belong to one period, and stand isolated between the ancient and the modern world of art. In Rome we can start from the supposed site of the hut of Faustulus, and successively examine architectural remains of the Kingly, Republican, and Imperial epochs; study Mediæval churches and Renaissance palaces, and thus pass from the buildings of Bramante, Michel-Angelo, and Maderno, to those of our own day. In the same way we can follow sculpture from the Etruscan wolf at the Capitol through numerous Greco-Roman marbles, and early Christian bas-reliefs, and almost shapeless sculptures of the Bassi Tempi, to the works of the Cosinati, Paolo Romano, and Michel-Angelo, of Bernini and Canova. But it is not possible to do this in Apulia, where architecture and sculpture flourished only during a certain period under foreign influences, which marked them so strongly that they cannot be understood without some knowledge of the contemporary state of the country.

Name of Apulia diversely applied.

The very name of Apulia, which properly belongs to a province of Southern Italy, has been applied at different periods to a larger or smaller portion of country; thus, under Norman domination it was given to all the peninsula south of Rome, including the provinces which were afterwards formed into 'Il Regno,' while, by a singular fiction, when the possessions of the Greeks in Italy had been reduced to the province of Apulia proper, they clung to the shadow of their former wide-spread domination, and called it Italy.¹

Condition of Southern Italy in the eleventh century.

At the end of the tenth century the emperors of the East, who had nominally ruled over the south of the Peninsula from the dismemberment of the Carlovingian empire, bounded their possessions by an ideal line drawn from Monte Gargano on the Adriatic to the bay of Salerno on the Mediterranean, and governed this territory, which included Apulia proper, the Capitanata, Otranto, Calabria, and Beneventum (one of the three great duchies founded by the Lombards²), by a Greek officer residing at Bari, who bore

A.D. 589.

¹ Giannone, *Storia di Napoli*, lib. xi. ch. iv. p. 135, vol. ii.

² Beneventum fell into Byzantine hands A.D. 891, more than a century after the overthrow of the Lombards A.D. 774. The other two Lombard duchies were Friuli the north and Spoleto in the centre of Italy.

the title of Catapan or Capitan;¹ while the German emperors, as successors of Charlemagne, claimed feudal homage from the republics of Naples, Gaeta, Amalfi, and Sorrento, and the Aglabite Saracens occupied Sicily and Malta, keeping the Italian sea-coast cities in constant dread of their ever-renewed incursions.² This state of affairs was completely changed by the Normans, who made their first appearance in Italy at the beginning of the eleventh century, and by their impetuous valour speedily reduced Greek rule to the mere shadow of its former self. At that time pilgrimages to holy shrines were frequently undertaken by Christians from far-distant countries, and it was on their return from such a visit of devotion to Jerusalem that a small troop of Norman knights, variously stated as from forty to one hundred in number, landed at Salerno, and were hospitably received by its duke, Guaimar III. Soon after their arrival, a fleet of Saracen ships approached the coast, bringing a host of Infidels, who landed and encamped under the walls of the city, and demanded a large sum of money for its ransom from pillage and destruction. The duke being too weak to fight, would have submitted to these terms, as on former like occasions, had not his fiery guests volunteered to defend him,³ and rushing upon the Saracens, who had given themselves up to rest or revelry, massacred them in large numbers, and put the remainder to flight. Grateful for this succour, Guaimar offered the Normans every inducement to settle in his dominions, but he was obliged to content himself with their promise to return, or to send others of their countrymen in their stead; and loaded with rich presents they embarked for France. Ten years elapsed before a second band of Normans, pilgrims to the shrine of the Archangel Michael at Monte Gargano, set foot on the shores of Italy. Shortly before this time the citizens of Bari led by Melo, a noble of Lombard extraction long resident among them, had revolted against the tyrannical rule of the Greek Catapan. But when they beheld a numerous

A.D. 1006.
First appearance
of the
Normans.

A.D. 1016.
Second
visit of the
Normans.
Bari re-
volts under
Melo
against the
Greeks.

¹ Probably derived from Capitanus—thence the name of the province Capitanata—or from the Greek *κατὰ πᾶρ*, ‘apud Græcos generalis totius exercitus præfectus’ (*Leib. n. 14, p. 235*; *Mur. Script. Rer. Ital. v. lib. 1*).

² The Saracens’ incursions into the Mediterranean, which date from their conquest of Africa, A.D. 698, increased after they seized upon Sicily (*Origine de la Question d’Orient*, St.-Marc de Girardin).

³ ‘Et non pour pris de monnoie, mès qu’il non povient soustenir tant superbe de li Sarrazin.’—*Aimé, L’ystoire de li Normant*, liv. i. p. 15.

Melo's
meeting
with the
Normans;

he goes to
Germany,
and dies at
Bamberg.

The Em-
peror de-
scends into
Italy.

army, sent against them from Byzantium, they trembled, and with cowardly treachery wished to purchase immunity for themselves by giving up their brave leader, who saved himself by timely flight to Monte Gargano. He there met the Norman pilgrims, who tempted by their love of adventure, and by his promises of reward for their services, enlisted under his banner.¹ Melo had gained three pitched battles when the tide of fortune turned against him on the plains of Cannæ, which so disheartened him, that he appealed for aid to Henry II., whose interests like his own were imperilled by the successes of the Greeks. While urging his views upon the emperor, he was taken ill, and died at Bamberg;² and Henry soon after perceived the wisdom of his counsels, when tidings reached him from Italy of such aggravated danger to his imperial rights, as could only be averted by prompt and immediate action. He accordingly crossed the Alps at the head of a large army, marched through Lombardy and the Marca d' Ancona into Apulia, and taking the Normans into his pay laid siege to Troja, which shortly after surrendered. The further prosecution of his designs was frustrated by the excessive heat of the climate, under which his German soldiers sickened and died like sheep, and he returned home, leaving the Normans to expel the Greeks by the aid of the princes of Beneventum, Salerno, and Capua, who however soon left them to prosecute the enterprise alone.

The Nor-
mans seize
upon
Aversa.
A.D. 1028.

As the necessity of having a stronghold for a place of refuge and a centre of operations now pressed heavily upon this handful of brave men in a strange land, they seized upon Aversa, a fortress near Naples, in which they established themselves under the Norman Raimulph, whom Conrad the Salic soon after created Count of Aversa. Their numbers were constantly increased by fresh arrivals of adventurous spirits from Normandy; and as they gave a

¹ Guill. Appulus (Muratori, *Script. Rer. Ital.* vol. v.) relates this meeting with Melo in Latin verses.

² The following account of Melo's reception by Henry and of his death is taken from *L'ystoir de li Normant*, par Aimé moine de Mont-Cassin, liv. i. p. 9, Paris, 1835:—'Lo imperceor li promet de faire ce que Melo requeroit. Et lo imperceor fit garde de li prince de li Thodes coment de ceste chevalier se appareilla d'aler à restituer Melo en sa propre honneur. Et la crudele s'en rit de ceste covenancee quar Melo fu mort (1020) et fu sousterré en l'église de Babiparga, laquelle avoit faiste cestui imperceor, et en lo sepulcre de li noble fut mis, et en ot triste ce l'imperceor et tout son exercit.'

heartly reception to all men of whatever country or antecedents, who were possessed of the one necessary quality of courage, they became more and more formidable and aggressive. Nine years later, William, Drogo, and Humphrey, three of the twelve sons of Tancred de Hauteville who came from Normandy to fight against the Sicilian Saracens, joined their countrymen on the mainland, seized upon Melfi, and within three years overran the whole of Apulia, leaving only Bari, Brindisi, Otranto, and Tarentum in the hands of the Greeks. Their conquests were then divided between twelve Norman counts assembled at Melfi, which town was set apart to be held in common as the seat of government. Robert Guiscard,¹ the eldest and most famous of Tancred's sons, soon after joined his brothers with his son, the hero Bohemund, who figures with mythic grandeur in the history of the Crusades among those of his brave countrymen who made Southern Italy a stepping-stone to dominion in the East, and led on the European hosts to the cry of 'Dieu le veut! Dieu le veut!' till they stood as conquerors within the walls of the holy city.²

A.D. 1037.

A.D. 1040-1043.
Conquest of Apulia.

A.D. 1099.

We need not here relate the subsequent history of Apulia, as it was during the period of which we have been speaking that the churches were built, whose façades and portals furnish us with the most important examples of sculpture. They consist of bas-reliefs in the lunettes, or upon the architraves and side-posts of the doors, representing Scriptural personages or scenes from holy writ, sculptured in the conventional style of Byzantine³ ivories, mosaics, and

Elements of Apulian sculpture.

¹ Guiscard or Wiscard, i.e. callidus, crafty, astute. No. 1, p. 7, *Mém. et Hist. des Normands*, par M. H. de Bréholles.

² The cry of 'Dieu le veut' was first uttered by an immense assembly of people at the Council of Clermont, November 14, 1095, in answer to the appeals of Pope Urban II. and Peter the Hermit.

³ The wide-spread influence of the Byzantine school is remarked upon by Salzenberg in the preface to his work entitled *Alt-Christliche Bauwerke zu Constantinopel*. So far as Justinian's sceptre ruled over Christians it gave laws for building of churches, in Europe, Asia Minor, Palestine, Egypt, and Africa. When in the seventh century the Arabs made their raid through Asia and Africa into the heart of Europe, they brought with them no art of their own. The Moslem mosques were built by Greek artists, and the caliphs of the Abbacide dynasty, who made Bagdad their abode in the eighth century, employed Greek architects. Artists and savants were drawn from Constantinople, and Greek classics were translated into Arabic. So also in Spain, Byzantine artists and architects, as the best of their time, were called to Cordova to build the palace of Zahra (see Cardonne, *Hist. de l'Afrique et de l'Espagne*, vol. i. pp. 330-6; v. Gibbon).

paintings, and of rich and complicated ornaments of a mixed Oriental and classical character, very skilfully combined with an infinitely varied series of animals, either carved in relief upon the archivolts of the portals and around the windows, or sculptured in the round, and half set into the walls, from which they protrude with an eccentric effect.

In the presence of these different elements we recognise the united influence of Greeks, Saracens, and Normans upon the national genius, which elung with tenacity to classical forms and incorporated early Christian and Mediæval symbolism with them. Let us see how and to what extent each of these nations and systems worked upon Southern Italy. The Byzantine influence is sufficiently accounted for by the political and commercial relations between the governed and the governors, and the presence of a Greek ruler with his dependents. It was further developed by the artists and artisans who returned from the East in the ranks of the Crusaders,¹ bringing with them new ideas about ornament and architecture,² derived not only from Byzantium, but also from the Syrian cities, which were even greater centres of art. Oriental ivories, gold and silver ornaments, and stuffs of rich and varied patterns, served them as models for sculptural ornament, and it was rather from these than from Eastern sculpture that they derived their combinations of ornament with animal forms and figures, for

Byzantine
influence.

New ideas
brought
back from
the East
by the
Crusaders.

Orna-
ments,
whence
derived.

So also Russia, Hellas, the islands of the Archipelago, and the towns of the Adriatic coast, Calabria, Sicily, and the neighbourhood of Naples show Byzantine influence on buildings as late as the tenth century.

¹ Baron Hammer's ingenious theory about the introduction of Mediæval symbolism into France, and thence into England, at the time of the Conquest, 1066, by the Templars and Free Masons, who had been instructed in its mysteries by a sect of Syrian Gnostics, and who returned from the East in the ranks of the Crusaders, is disproved by the fact that the order of the Knights Templar was not instituted till the year 1118, as well as by the character of the sculptures about the Temple church in London, and St. Michael's Hall in Normandy, which are simple and not at all symbolic. Baron Hammer's dissertation is entitled '*Mysterium Baphometis Revelatum*,' vide *Fundgrüben des Orients*, vol. v.

² These ideas bore fruit both in Italy and France. 'Nous voyons, par exemple, à cette époque, le Poitou, la Saintonge, la Normandie, l'île de France, la Picardie, l'Auvergne, répandre sur leurs édifices, des rinceaux, des chapiteaux, des frises d'ornements d'un très-beau style, d'une bonne exécution, qui semblent copiés, ou du moins immédiatement inspirés, par l'ornementation byzantine de la Syrie, tandis qu'à côté de ces ornements, la statuaire demeure à l'état barbare et ne semble pas faire un progrès sensible.'—Viollet-le-Duc, *Dict. raisonné de l'Architecture française*, vol. viii. p. 106.

the stuffs which the Byzantines fabricated are filled with them, though they made use of neither in sculpture. The Syrians also, whose cities as far back as the fifth century possessed examples of a peculiar system of ornament derived from old Greek art, modified by Roman and Asiatic influences, almost altogether discarded animals and human figures, and used dentellated leaves of a conventional form deeply marked and sharply cut out, combined with geometrical patterns formed by the intersection of circles or of straight and angular lines. The Saracens, who succeeded the Greeks as masters of Sicily and thence acted upon the mainland, decorated their buildings with ornaments made up of plants, leaves, and flowers, called arabesques,¹ nor could they exceed these limits, as they were forbidden by the Koran to represent the image of any living thing.

The Sicilian Saracens.

The Norman element is much more difficult to define, as our knowledge of it is more vague. It is even questionable whether the Normans possessed any art of their own when they invaded France in the tenth century. They were 'exiled and banished people, who made themselves kings of the sea because they had no land which they could call their own.'² When after seizing by force upon Neustria they took to themselves wives, the children born to them grew up speaking the language of their mothers, showing that the fathers did not cling to their nationality, so that in all probability such principles of art as they may have brought with them were quickly lost. The little sculpture³ found upon the oldest Norman buildings consists of clumsily interlaced lines (entrelacs), and of animals biting each other, analogous in

The Norman element.

Eleventh century character of Norman sculpture.

¹ Arabesques were a characteristic element of Persian art. They are divided into two kinds: viz., flowered arabesques, i.e. arabesques made up of forms borrowed from climbing plants, sometimes intermingled with animals of strange shapes; and geometrical arabesques, composed of interlaced lines most skilfully combined, whose most essential condition is that they never break off or stop. The Persians did not submit to the Mahomedan law, which forbade the representation of figures of men and animals, and continued, like their ancestors, to compose arabesques made up of birds, plants, and animals (Adalbert de Beaumont, *Rev. des deux mondes*, October 15, 1866, p. 991).

² Michelet, *Hist. de France*, vol. i. p. 320.

³ Romanesque architecture in Normandy in the twelfth century was 'sévère, méthodique, savante, puissante, recherchée comme construction, mais pauvre en sculpture. Les Normands furent d'habiles constructeurs, précision dans l'appareil, exécution soignée, mais absence de sculpture.'—M. Viollet-le-Duc, *Entretiens sur l'Architecture*, vol. i. pp. 227–280.

character to those common to Celtic, Anglo-Saxon, Icelandic, and Scandinavian art.¹

Egyptian
and Per-
sian adap-
tations of
natural
forms to
ornamental
uses.

The earliest adaptations of natural forms to architectural ornament are found among the Egyptians, who decorated the tympani, friezes, and column capitals of their buildings with the lotus, the palm, the papyrus, the acanthus, and different species of water plants; and among the Persians, who laid the animal, vegetable, and mineral kingdoms under contribution for the same purpose;² but there is this capital difference between Oriental and Christian symbolism, that in the first natural forms are represented for

¹ See *The Grammar of Ornament*, by Owen Jones, chapter upon Celtic ornaments, plates 63–65. Such ornaments are found in the Anglo-Saxon charts preserved in the library of the British Museum, and in other libraries, which date from the second half of the seventh century up to the time of the Conquest. They are identical with those upon metal or stone of the same date. The Celtic ornaments are made up of geometrical patterns composed of interlaced ribbons, diagonal or spiral lines, of animals and birds with monstrous heads and very long tongues, and tails entwined in infinite knots. The absence of ornaments made up of leaves or vegetables is total. The human figure is sometimes but rarely introduced. In regard to the possible origin of Celtic ornament from that of the East, Mr. Jones points out its resemblance to the earliest ornaments from Mount Athos, given by M. Didron in his *Iconographie de Dieu*; and adds, that elaborate ‘entrelacs,’ so common in Moorish ornament, agree partially with Slavonic, Ethiopian, and Syrian ornament, and that, as all these probably originated at Byzantium or Mount Athos, the case may be the same with Celtic ornament. The analogy of this species of ornament with that used in certain Hindoo sculptures has been pointed out in justification of the theory of the origin of the Scandinavian races in central Asia. See, upon this subject, *Le Dictionnaire raisonné de l’Architecture* de M. V.-le-Duc, vol. viii. p. 185, article ‘Sculpture.’

² M. Adalbert de Beaumont, in an article entitled ‘Les Arts Décoratifs en Orient et en France’ (*Rev. des deux mondes*, October 15, 1866), declares this adaptation of natural forms to architectural ornament to be of Persian origin. He says: ‘Déjà les Égyptiens dans leur antique architecture s’étaient particulièrement inspirés de la forme des végétaux. Le lotus, le palmier, le papyrus, l’acanthé et diverses plantes d’eau entrèrent, en peinture aussi bien qu’en sculpture, dans la décoration des chapiteaux, des colonnes, des tympanes et des frises. Les Perses allèrent beaucoup plus loin, et cherchant dans les lois générales des formes naturelles, ils prirent au règne végétal ses créations les plus diverses, au règne minéral ses cristallisations de tout genre, au règne animal les procédés architectoniques des madrépores, des oursins, des coquilles et d’une foule d’animaux réputés fabuleux . . . Dans toute cette zoologie fabuleuse de l’Orient, dans ces léopards rampants et armés, ces tigres grimpants, ces taureaux et ces chevaux ailés, ces lions couronnés combattants ou sautants, dans les animaux allégoriques tels que la salamandre, le griffon, le pélican, le coeatrix, l’ibis, la licorne, qui depuis la langue hiératique jusqu’à nos jours font partie de la poésie orientale, nous ne prétendons pas voir, sans doute, des copies exactes de la création; il nous suffit de constater que l’aspect de ces animaux reste très vrai, très caractérisé, tout en devenant arabesque, et passe du naturel au merveilleux sans effort et sans seconde.’

worship as symbolic of deities, or as typical of natural forces and phenomena; while in the second they are signs of a hidden religious meaning, and as such are often described by the Church Fathers, who, while regarding all created things as witnesses to the power and intelligence of the Supreme Being, considered them chiefly worthy of attention in so far as they could, by an often strained interpretation, be made to conduce to man's moral advancement. Frequently incorrect in their ideas about the nature and properties of animals, they did not seek to separate the true from the false, since, as St. Augustine remarks, 'The all-important object for us is to consider the signification of a fact, and not to discuss its authenticity.'¹ This habit of looking for a symbol in every created thing led to a system of mystical zoology contained in the 'Physiologus' or 'Bestiary,'² a work which explains the now forgotten meaning of many of the strange forms carved about the façades of Mediæval churches. The first sentence in the version of the Bestiary made by Peter of Picardy, clearly sets forth the object for which it was composed. 'Here commences the book which is called "Bestiary," and it is so called because it speaks of the nature of beasts; for God created all the creatures upon earth for man, and that he may in them find an example of faith and a source of belief.'³ So also

Animal forms used as signs in Christian art.

The Physiologus.

Peter of Picardy.

¹ Enarratio in Psalmum cii., p. ix.: '*Renovabitur sicut aquila.*' Resurrectionem enim quamdam significavit nobis: Et quidem renovatur et juvenus aquilæ, sed non ad immortalitatem. Data est enim similitudo quantum de re mortali potuit trahi *ad rem utcumque significandam immortalem, non ad demonstrandam.*'

² The *Physiologus* is a popular account of such facts in natural history as were best adapted to the religious instruction of the early Christians. Whether it is the title of a treatise composed by one of the Church Fathers, or whether some great Greek naturalist, like Aristotle or Theophrastus, is designated under the name of Physiologus, is uncertain (ibid. pp. 18, 19). The subject-matter of the Latin and French *Bestiaires* and *Lapidaires* is derived from Albertus Magnus, Vincent de Beauvais, Barthélemy de Glanvil, and the *Physiologus* (ibid. p. 27). A French and Latin version of the *Physiologus* is given in the 2nd and 3rd vols. of the *Mélanges d'Archéologie*, par Ch. Cahier et Arthur Martin. At p. 85 of the Introduction to this work, vol. ii., it is stated that the oldest prose version is that of Philippe de Thaun, a Norman troubadour of the twelfth century. About a hundred years later Guillaume le Normand rhymed the *Bestiary*, and about the same time a clerk of Picardy put it into prose in the Beauvoisis dialect. The origin of the *Physiologus* is doubtful. It has been attributed to St. John Chrysostom and to St. Ambrose. There are several MSS. of this work of the thirteenth century in the Bibliothèque Impériale, and one at Brussels of the tenth (ibid. p. 99).

³ *Mélanges d'Archéologie*, op. cit. vol. ii.

William of
Normandy.

Examples
taken from
the Physi-
ologus.

The lion.

William of Normandy tells us that 'all the examples collected in the book are intended for the amelioration of sinful man¹ and for the profit of his soul.'² One or two extracts from the 'Physiologus' will give the reader an idea of the way in which the different animals are described in view of man's instruction. 'The lion has three properties. He lives in the high mountains; when he finds himself pursued by the hunter he conceals his track by effacing his footsteps with his tail; when he sleeps he has his eyes open; after the young lion cubs are born they lie lifeless upon the ground for three days, abandoned by the lioness; then the lion comes, and breathing upon them recalls them to life. Thus Jesus Christ concealed his coming upon the earth so completely that the devil even was unaware of it. Three days, like the lion whelps, he lay lifeless, then God the Father brought him forth from the tomb and gloriously resuscitated him.'³ 'When the hunter has seized the young tiger cubs and is pursued by the tiger, he places a mirror in the path of the furious animal, who on perceiving himself in it is so charmed by the spectacle of his own beauty, that he gives up the chase and forgets his loss. The hunter is the devil, the cub is the soul which he wishes to steal away, and the mirror the temptations of the world put in man's way to absorb and divert his attention from matters connected with the welfare of his soul.'⁴ In the same strain a writer of the thirteenth century⁵ says, that the cock who marks the hours of the night by his song, wakes up sleepers, and

The tiger.

The cock.

¹ 'Quer les essamples qu'el aüne
Sont totes por l'amendement
D'ome qui erre follement.'

² 'Essamples por le preu a l'ame.'

³ The idea that the lion effaced his footsteps was taken by St. Epiphanius from Plutarch or from Claudius Ælianus, an author of the third century; and the story of the resuscitation of the lion whelps from Aristotle and Pliny (*Hippeau, op. cit.* p. 75).

⁴ No. 8, *Mélanges*, &c. *op. cit.* vol. ii.

⁵ *Rationale Divinorum Officiorum*, Guglielmo Durando (M. 1296) ed. in-8vo. Lugduni, 1612, liber i. p. 7. The same author, in speaking of the symbols of the evangelists, prefigured in the visions of St. John and the prophet Ezekiel illustrates their fitness as applied to Christ, who was born a man, who died the death of a calf, who rose like a lion, who ascended like an eagle. St. Matthew, he says, was symbolised as a man, because his object was especially to illustrate the humanity of Christ; St. Mark as a lion roving in the desert, because his office was to describe the Lord's resurrection; St. Luke as a calf, because he was appointed to describe how Christ offered himself as a victim; and St. John as an

announces the dawn, after exciting himself to crow by flapping his wings, is placed on church spires as an emblem of the preacher who awakens sleepers slumbering in their sins.

The Mediæval sculptor who represented these and the many other animals described in the 'Physiologus,' was probably not animated by as deliberate a purpose as the learned doctors of the Church in their treatises and homilies, for he dealt only with the sign, and left to his spiritual teachers its interpretation, which was less generally understood as it became more and more recondite. In the early periods of the Church the simpler forms of symbolism were clear to all disciples, and only to them; their very object, indeed, being that the initiated might possess a language which was a dead letter to the heathen. To this language, which had become dear to them in hours of danger, they clung long after the establishment of their religion, not only from force of habit but from a repugnance to images of holy persons, which suggested idolatry, and also from a reverence for the commandment of the Jewish law. Gradually however these feelings were weakened, and even before a final blow was given to art symbolism in the seventh century by the permission to represent Christ and the Saints and the mysteries of the Passion, many of the old forms had lost their mystical significance, and were used only because well adapted for decorative purposes.

Purpose
of the
Mediæval
sculptors.

Symbolism
in the
early
Church.

How far this had become the case in the thirteenth century is shown in a striking passage in the writings of St. Bernard against extravagance in the decoration of churches 'whose walls glow with colour, and whose stones are covered with gold, while the poor are in want and go naked.' 'What,' he says, 'is the use of those absurd monstrosities displayed in the cloisters before the reading monks? See what deformed beauty and what beautiful deformity. Why are unclean monkeys and savage lions, and monstrous cen-

St. Ber-
nard.

eagle, because he was taken up into heaven, that he might describe the divinity of the Lord (*Rationale*, lib. vii. p. 464). See also the following Latin lines quoted by M. Hippeau, *op. cit.* p. 79, from Hildebert de Lavardin:—

'Christus homo, Christus vitulus, Christus leo, Christus
Est avis, in Christo cuncta notare potes:
Est homo dum vivit, bos dum moritur, leo vero
Quando resurgit, avis quando superna petit.'

Vide Ezekiel i. 10, and Revelation iv. 7.

taurs, and semi-men, and spotted tigers, and fighting soldiers, and pipe-playing hunters represented? You may see there many bodies with one head, and one body with many heads. Here a quadruped with the tail of a serpent, there a fish with the head of a quadruped. Here a beast half horse and half goat, there another with horns and a horse's body. The variety of form is so great everywhere that marbles are more pleasant reading than manuscripts, and the whole day is spent in looking at them instead of in meditating upon the law of God.¹ Did we not still possess the writings of the early Church Fathers we might accept the argument furnished by this passage against there having been hidden meanings of high religious import in this symbolism; but we must remember that St. Bernard saw that little or no account was made in his day of the only reason, which could ever have authorised its employment about sacred buildings.

Hidden meanings of symbolic forms.

The noble Apulian churches, whose ornamental sculptures we have endeavoured to characterise and explain, have in many cases suffered greatly by modern restoration, which has too often substituted false glitter for solid splendour; but fortunately much of their marble-work has been left untouched. Their ground-plan is generally that of the Roman basilica, and their style is either Romanesque, i.e. debased Roman—often called Lombard or Norman of the first period—or Gothic, modified by classical influences, also called Norman of the second period.²

General plan and style of Apulian churches.

Ages before any of these stately buildings were raised by man to the honour of his Maker, nature had hollowed out a vast cave near the rocky summit of Monte Gargano,³ which was to become one

St. Michael's Grotto.

¹ *Sancti Bernardi Opera*, Parisiis, 1690, vol. i. p. 538, ch. xii.: *Luxum et abusum in templis et oratoriis extruendis, ornandis, pingendis, arguit.*

² The Norman circular style, which reached its height in the eleventh century, was one of the modifications of the Romanesque, whose parent stock was Roman architecture. The earliest churches built in Normandy and England, as in Apulia, are basilicas in form. Norman Romanesque does not abound in ornament; it is rather characterised by plainness and simplicity. Very few sculptures adorned the exterior of Norman buildings. Vide *Antiq. of Normandy*, J. Britton, 1 vol. fol. London, 1828; and Viollet-le-Duc, *Entretiens sur l'Architecture*.

³ The Mons Garganus of the Romans was in ancient times covered with thick woods of oak and ash, twice mentioned by Horace—

‘Aut Aquilonibus

Querceta Gargani laborant,

Et foliis viduantur orni.’—*Car.* ii. 9.

‘Garganum mugire putes nemus.’—*Ep.* ii. i. 202.

of the most famous shrines in the world. In ancient times, a Pagan temple stood above it,¹ whose priests doubtless used it for oracular purposes, but its existence had been long lost sight of, when one day at the end of the fifth century (says the legend) a shepherd having shot at a wild bull upon the mountain, saw his arrow fly back to him, as if sent by an invisible hand. Amazed at this mysterious occurrence, he sought out the holy Laurentius, then Bishop of Sipontum, who repaired to the spot to fast and pray. After three days the Archangel Michael appeared to him, and led him to the cave, which he declared henceforth sacred to himself and the angels. Within it the bishop found that Oriental sign of consecration—an altar covered with a red cloth—upon which he celebrated mass; and ever since on the anniversary of that day crowds of pilgrims climb the steep mountain path to pray in the grotto. Each man as he passes across its threshold, shakes one of the rings² pendant from its venerable bronze gates, which were cast at Byzantium eight hundred years ago, and given to fill this portal by one of the noble family of the Pantaleone from Amalfi. The grotto contains nothing of artistical interest except a marble cattedra of the twelfth century, supported upon crouching lions of the old Romanesque type, and adorned with rich Arabic ornament and with a small bas-relief of St. Michael and the Dragon.³

May 8,
A.D. 493.

A.D. 1076.

It was taken possession of by the Lombards who were expelled by the Emperor Constans II., and long occupied by the Saracens. 'Multoque adhuc extant Saracenorum sepulchra saxo excavata' (Ughelli, *Ist. Sacra*, tom. vii. p. 809).

¹ The temple of the demi-god Colchas, spoken of by Strabo (*Geog.* vi. 3).

² 'Armilla januæ,' rings of iron placed upon church façades, and much venerated by the people (Montfaucon, *Monarch. franç.* p. 193; Lopez, note 42, p. 204, *Il Battistero di Parma*).

³ As I visited the Grotto on the great fête of St. Michael, which takes place on the 8th of May, I could not approach the cattedra or the high altar, on account of the immense crowd of pilgrims. This I the more regretted as Ughelli (*op. cit.* p. 809) mentions a statue of St. Michael, by Michel-Angelo, upon the high altar. No such work by that great sculptor is known. These are Ughelli's words: 'Aureum Archangelis Michaelis patroni simulacrum hoc in loco fuisse olim narrant, cujus loco argenteum collocatum, eoque detracto marmoreum pulcherrimum à Michaele Angelo Bonarotu celeberrimo sculptore elaboratum appositum, quod adhuc spectatur. Schultz (*Denkmäler der Kunst des Mittelalters in Unter-Italien*, vol. i. p. 240) says it is certainly not by Michel-Angelo. According to tradition the cattedra was made in the days of the holy St. Laurence, and the Emperor Henry II. is said while sitting upon it to have seen a vision of Christ and the holy angels. The outer church and adjacent buildings, as well as the Gothic portal at the head of the long flight of steps leading down to the Grotto, belong to Charles of

The
duomo
at Bari.
1035-1062.

Alfanus da
Termoli.
1062-
1087.

More than five hundred years after the consecration of St. Michael's Grotto, a Greek bishop named Bisantius¹ founded the duomo² at Bari,³ which was completed under his successor Bishop Nicolaus. Restored in the very worst modern taste, and deprived of its ciborium which was made for this bishop by Alfanus da Termoli, and of its pulpit, erected shortly after under Bishop Andreas, this church is now utterly without interest. Fortunately however we can form a very accurate idea of the destroyed ciborium by that at the neighbouring church of San Nicolò, which tallies almost exactly with the description given of it. Its pyramidal roof was divided by colonnettes, and supported upon marble columns, whose capitals were elaborately sculptured with little angels, leaves, branches, and climbing serpents, and rich, deeply-cut ornament. The artist's name was inscribed upon each capital, with descriptive and highly laudatory verses.⁴ The ciborium at San Nicolò, which was erected by the

Anjou's time. The bas-relief over this portal, of the Madonna and Child, with Saints Peter and Paul and a kneeling donator, has been too much whitewashed to allow of any judgment upon its original merits. It is inscribed with the name of 'M. Simon de Rac . . . (perhaps Ragusa), qui fecit hoc opus ad honorem Sancti Michaelis Archangeli.' The bas-reliefs of Scripture scenes and personages upon the capitals of the columns of the adjoining baptistery, which are also of the thirteenth century, are excessively rude.

¹ Bisantius is evidently a patronymic. The bishop is said to have decorated the duomo with 500 large and 200 small columns brought from Paros for the purpose (Ughelli, *op. cit.* vol. vii. p. 603).

² The duomo was consecrated October 28, 1035. Archbishop Elias (A.D. 1091) discovered the bones of St. Sabinus under the old altar, where they had been concealed for 240 years. According to a tradition mentioned by Ughelli, these relics were brought to Bari by Archbishop Angelarius, Bishop of Canosa, A.D. 850.

³ Bari, called *Báριον* by Strabo, and by Pliny (*Hist. Nat.* iii. 11), Barrium and Barretum, was the chief city of Apulia in 1087 (vide Chr. Protosp., Muratori, *Scrip. Rer. Ital.* vol. v.). Horace thus mentions Bari and the road leading to it in the account of his journey to Brindisi—

'Via pejor ad usque
Bari mcenia piscosi.'—*Sat.* i. v. 97.

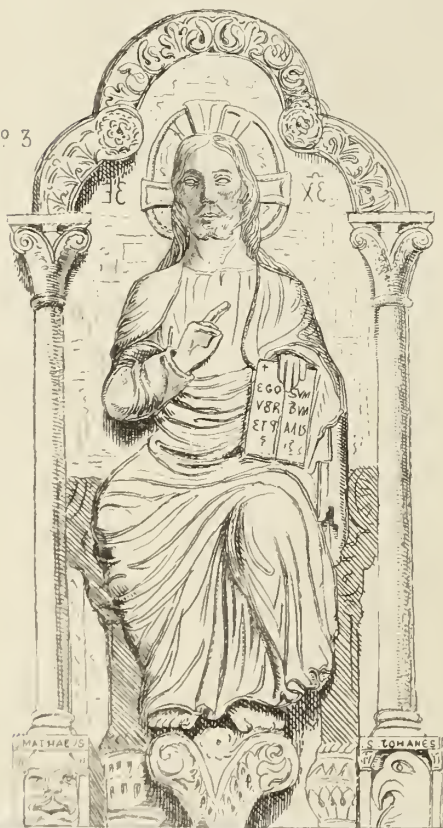
⁴ The following inscriptions are given by Ughelli (*op. cit.* vii. 603)—

- | | |
|------------------------|--|
| 1st column's capital : | 'Summi sculptoris Alfani dextra perita
Angelicas species marmore fecit ista.' |
| 2nd " " | 'Ascendit ramos is tamen vipera quæque,
Ut dignum clament Alfanum versibus æque.' |
| 3rd " " | 'Alfanus civis me sculpsit Thermolitanus ;
Cujus, qua laudor, sit benedicta manus.' |
| 4th " " | 'Viribus Alfanus studuit quod seulpere (<i>sic</i>) totis
Efflicem legavit, complexit cum nepotis.' |

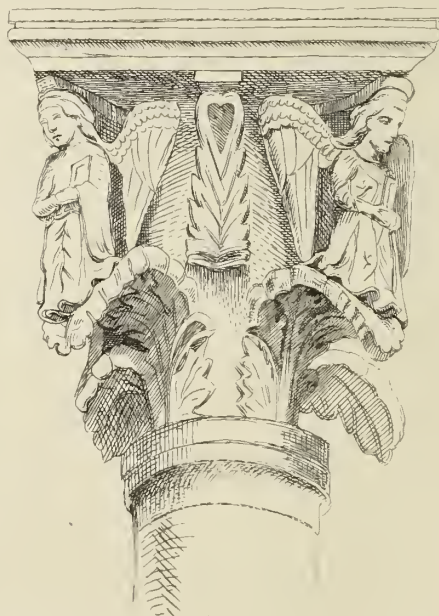
N° 1



N° 3



N° 2



Abbot Eustachius early in the twelfth century, differs from it only in the designs sculptured upon the capitals of the columns, which consist of angels with large heads, small bodies, and pointed wings, kneeling upon long drooping leaves, whose structure is marked by deep-cut lines (see Plate 1, No. 2), and of eagles, rams' heads, and leaf-work. What strikes us most in this Apulian marble-work is its firm, decided character, and we are led to observe that the artist, though apparently ignorant of the first principles of form, deals as boldly with the human figure as he does with the leaves and animals which he has studied from nature. So peculiar a sanctity was given to this church by the relics of St. Nicholas, that it was selected for the coronation of the kings of Sicily and Italy, one of whom, King Roger II., is represented upon a niello plate set into the middle of the arch of this ciborium, receiving his crown from the antipope Anacletus.¹ This St. Nicholas, who was Bishop of Myra in Lycia, was one of the Church Fathers who condemned the Arian heresy at the Council of Nice, and especially renowned as a destroyer of heathen temples and idols. His bones, from which flowed a healing oil of miraculous power, remained at Myra until the latter part of the eleventh century, when some merchants of Bari, trading at Antioch, succeeded in obtaining possession of them, and brought them back in triumph to their native city, where this splendid church was immediately founded in honour of the saint. The relics were deposited in the vast crypt, whose vaulted roof rests upon twenty-four columns with rich Byzantine capitals, decorated with carved leaf-work, lions' heads, and a great variety of sharp, clear-cut ornament. Hardly had the

Ciborium
at San
Nicolò.
1105-
1123.

1131.

San Ni-
colò.
325.

May 9,
1087.

The same writer tells us that Archbishop Nicolaus belonged to the noble Effrem family, which was of Greek origin, that he was made Archbishop of Bari in 1035, and died in 1062 on the 27th of April.

¹ Schultz (*op. cit.* p. 42) quotes an inscription in the duomo which records the coronation of King Roger by Pope Anacletus, A.D. MCXXXI. This king assumed the pompous device, 'Appulus et Calaber, Siculus mihi servit et Afer;' and in a document quoted by Faleo of Beneventum he styles himself, 'Dei gratiâ Siciliæ et Italiæ rex, Christianorum adiutor et elypæus' (Cantù, *St. degli Italiani*, ii. 393). Despite this inscription, Giamone (*op. cit.* lib. xl. ch. iv.) absolutely denies that the Norman or Suabian kings were crowned elsewhere than at Palermo. Beatillo (*Storia di Bari*, ch. xx.) says that Henry VI. and his wife Constance were crowned here and Manfred who carried off the rich ornaments used at the ceremony.

'Bari, ehe a' suoi regi albergo scelse

Fortuna, e diè corona e insegne excelse.'—*Tasso*.

1097. building been roofed in, when it became the scene of a great Church council, held by Pope Urban II. to denounce the errors of the Greek Church, at which Anselmus, Archbishop of Canterbury, and one hundred and eighty-five bishops assisted;¹ and in commemoration of this important event its founder Archbishop Elias caused the marble cattedra to be made, which in memory of the long occupation of Bari by the Saracens in the ninth century, is supported by two wild, grotesque-looking Arab prisoners kneeling on one knee, and by a short standing figure of a man with a staff in his hand, and a conical cap upon his head. Its back rests upon a lion holding a man's head in his paws,² and lions' heads are introduced below the foot slab, which like the other slabs and panels of the sides and back of the chair, is adorned with ornaments of elegant design. (See Plate 2, No. 1.)

The cat-
tedra.

Façade
and portal
sculptures.

The façade and portal sculptures of this church consist of bas-reliefs of Samson and the lion, and other Bible subjects; of lions and syrens, vines and arabesques, a centaur, a man carrying a hare, and of beasts of different kinds encircled by winding lines which spring from vases; a sphinx sits above the gable of the façade, and bulls standing upon consoles are placed below the cornices, while two flying angels of a strongly Byzantine character fill up the spandrels of the portal arch.

The duomo
at Troja.
1093.

The animals are by no means so well sculptured or so numerous as those upon the façade of the cathedral at Troja,³ which was commenced, soon after the churches at Bari, by Bishop Gerardus,

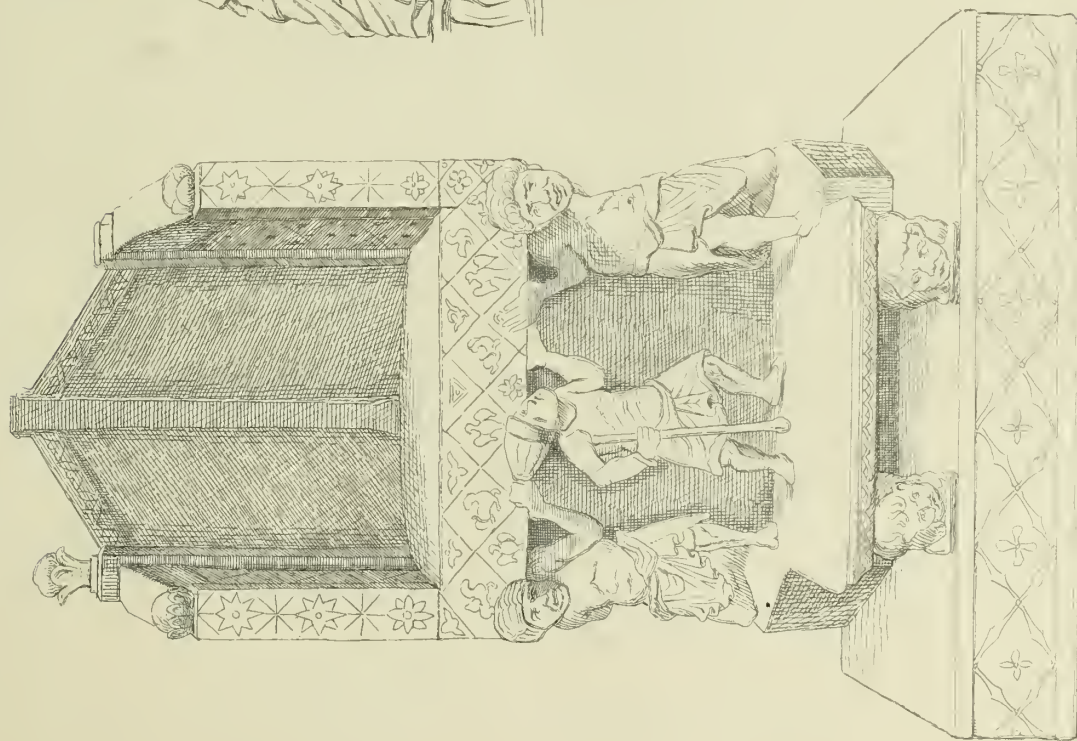
The façade. and completed by Bishop Guglielmus II.⁴ Its façade is certainly

¹ The discourse of Anselmus at the council is contained in his work entitled *De Processione Spiritus Sancti, contra Græcos* (Ricci, *op. cit.* i. 477, nota 10).

² This ornament, introduced later into the monument of Frederic II. at Palermo, is supposed by M. Villemain (*Mém. Inéd.* vol. i.) to be a souvenir of the throne of Solomon.

³ Troja, twelve miles from Foggia, was founded in 1008 or 1013 by Bubagnanus, a Greek captain, on the site of the ancient Œclana (Eclanum). M. de Bréholles (*Recherches sur les Monuments et l'Histoire des Normands et de la maison de Souabe*, Paris, 1844, p. 36, not. 7) says: Date of foundation uncertain; but from a passage in the inscription on the bronze gates of the duomo, it is supposed to have taken place in 1019.

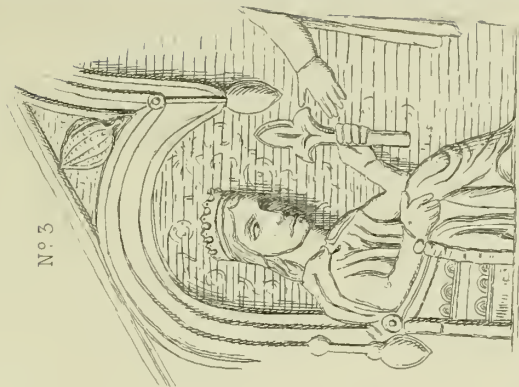
⁴ A notice of Guglielmus II., Bishop of Troja, will be found in the Chr. Falc. Benev., Muratori, *Script. Rer. Ital.* v. 116. It was he who, in 1133, headed the procession of clergy who, dressed in white as penitents, went out to meet King Roger when, after devastating Apulia, that monarch threatened to destroy Troja, which had resisted his authority. 'Rex autem ipse furibundus civitatem ingressus



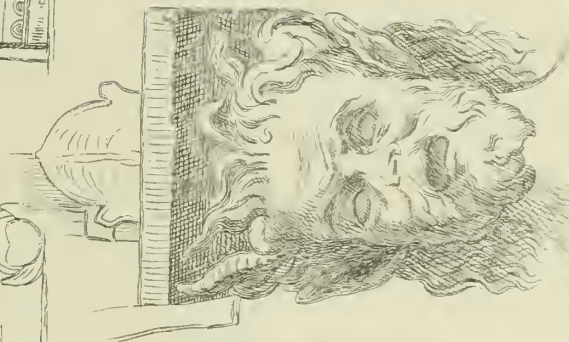
N° 1



N° 2



N° 3



N° 4

the most bizarre of all Apulian façades, for not only is it peopled with all created things, but its surface glows with yellow and green stones, after the fashion of the Sicilian churches, uniting the sharp-cut, clear-lined sculpture of the East with the polychromatic decoration of the Saracens. It is divided into two parts by a cornice, richly carved with heads of men, lions and leaf-work. In the upper one is placed a great wheel window, encircled with a row of rudely-sculptured beasts, and surmounted by the figure of a man seated upon the back of a nondescript animal. Oxen, elephants, porcupines and apes protrude from the wall on each side. Four columns, with lions above their capitals and at their bases, support a plain round arch above the window, and six smaller arches, with dentellated archivolt and leaf-work capitals, are set against the wall in the lower portion of the façade, on either side of the great central arch over the portal. The slabs of marble which decorate the central arch are covered with Arabic ornament, and the reliefs on the architrave are composed of rudely-chiselled figures, of a Byzantine type, representing Christ enthroned between the Virgin and St. John, SS. Secundinus¹ and Eleutherius, and the symbols of the Evangelists in medallions; while in the lunette of one of the lateral doors, whose side-posts and architrave are sculptured with ornament, is a bas-relief of Christ treading on the lion and the dragon, with two rudely-carved angels of a Byzantine type. The varied and elaborate capitals of the many columns, which divide the nave from the side aisles, furnish another example of rudely-chiselled heads surrounded by rich and tasteful ornaments, whose

Sculptures
of the
interior.

. . . oculis ardentibus proceessionem illam destruxit. Nolo, inquit, nolo hujusmodi gloriam, sed, vita comite, omnes destruem et omnes exulabo' (p. 137). There is a mention of the death of Duke Rainulphus, A.D. 1139, and of his burial in the duomo amidst the tears and lamentations of Bishop Guglielmus and his clergy. Again Roger appeared before the city, and again the bishop endeavoured to turn his wrath, but in vain. The king forced them to exhume the body of their beloved duke, whom he stigmatised as a traitor, and to drag it, with a rope round the neck, 'usque ad Carbonarium, foris civitatem, ubi stagnum lectum putridumque inerat, Dneis ipsius suffocaverunt cadaver.' Note 56 describes the place where the body was thrown as a receptacle for all sorts of filth. The inscription on the great door of the duomo says that Bishop Guglielmus 'a proprio ecclesiæ ærario ipsam quoque fabricam à fundamentis ferè crexit.'

¹ St. Secundinus Melius (Ughelli, *op. cit.* i. 1336 et seq.) one of the saints buried in the duomo; his body was found when the foundation of the duomo was laid; his life has been written by Gauferius Cassinensis qui floruit A.D. 1060, temp. Desiderii Abbatis Cassinensis.

The pulpit,
A.D. 1167.

patterns are intricate but never confused in line. On the right-hand side of the nave stands an oblong pulpit of the twelfth century, decorated with deep-cut, flat-surfaced ornament, and supported by columns whose capitals are divided by volutes, upon one of which sits a bearded figure with broad nose and long hair. The raised-work is gilded and relieved against a green background. An eagle with spread wings, holding a beast in his talons, and standing upon a human head supported on a colonnette, occupies the centre of the front of this pulpit under the reading-desk, and on the end towards the high altar is a very curious bas-relief of a lion, with foliated body, curling hair, and staring eyes, who while tearing a sheep to pieces, is himself seized by a sort of tiger-cat, which has mounted on his back and fixed his teeth in his flank.¹ (See Plate 1, No. 1.)

The Duomo
at Otranto.
About
A.D. 1160.
San Gio-
vanni in
Venere.
About
A.D. 1200.

The churches of the twelfth century bear as strong marks of Byzantine influence, as those of the eleventh of which we have been speaking. In the crypt of the cathedral at Otranto, for instance, some of the capitals of the columns are carved with patterns exactly like those of St. Sophia at Constantinople. So also at San Giovanni in Venere,² near Lanciano, the three figures in alto-relief of our Lord, the Madonna, and St. John, which fill the Moorish arch over the great portal,³ are Byzantine in their forms and draperies, as is the nimbus about our Lord's head, and the ornament upon the cattedra on which He sits. Some of the leaves and ornaments carved upon the capitals of the columns and pilasters which flank this portal are antique in character, while the bas-reliefs beyond them are freer and less conventional than the lunette sculptures, and would therefore seem to be Italian works of a later date. Though not devoid of expression nor ill-draped, the figures are ill-proportioned, the faces are marked by high cheek-bones, the eyes are large, and the hair is formally arranged. The upper relief of the left-hand series represents two peacocks drinking from a vase (a

¹ This pulpit was removed to the duomo from the church of St. Basilio. Its inscription is to this effect: 'Anno Dⁿⁱ Incarnationis MCLXVII. regni vero Dⁿⁱ BRLEW Dei gratiâ Siciliæ et Italiæ regis magnifici olim regis W Filii Anno III. Mense Maii II. Factum est hoc opus.'

² It derives its name from a temple dedicated to Venus Conciliatrix, whose site it occupies. Although traditionally said to have been founded under Justinian, it was really commenced in the twelfth century by the abbot.

³ Abbot Raynaldus, who built this portal, died February 19, A.D. 1204.

common representation in early Christian sculptures); and that in the corresponding panel below, two griffins with a kneeling figure between them. St. John the Baptist, attended by a youth, figures with two other saints in one of the upper panels, while in the lower Mary and Elizabeth meet before a little temple, which stands below a series of pointed arches separated by towers, perhaps meant to indicate those of Jerusalem. The upper panel of the corresponding series is enriched with an arabesque ornament, and with a relief of two men firing arrows at a bird. Moses with the Tablets of the Law and Jonah, represented in the next relief, are both typical of the Old Dispensation, while St. John the Baptist with the Madonna and Child are typical of the New. Below is another series, in which Daniel is seen praying between two lions, and Zacharias, with a censer in his hand, listens to an angel who announces to him the birth of St. John the Baptist.

Standing in the quiet country, out of the reach of those jarring sights and sounds which mar the effect of the noblest building in the midst of a busy town, this church is peculiarly impressive. No profane hands have restored and re-decorated it; all is as it was centuries ago, save those scars and rents which time has made in roof and parapet. All surrounding objects are in harmony with it, and that past of which we catch but a faint echo at Bari, Trani, and Troja, here speaks to us plainly. The sturdy oaks which shelter the venerable building are like those which first saw its towers rise heavenward; and the sea which stretches in blue immensity below the hill on which it stands, is the same Adriatic that broke upon the coast when the first stone of its now crumbling walls was set in its appointed place.

If on leaving San Giovanni in Venere we travel northward to Chieti, and then inland towards the snow-capped peaks of Monte Majella, we shall find nearly at its base a mountain valley, in which stands one of the most isolated, most ancient, and most interesting churches in this part of Italy.¹ Until the middle of the ninth century its site was occupied by a small church dedicated to St. Quirinus, which the Emperor Louis II. caused to be pulled down,

San Clemente a Casauria.

Circa A.D. 854.

¹ San Clemente a Casauria. All the circumstances of its foundation are related in the *Chr. Casauriense* (Muratori, *Script. Rer. It.* vol. ii. pp. 769-780). It is in the commune of Castiglione, olim 'alla Pescara,' near a little town called Tor de' Passeri, and can be reached either from Popoli or Chieti.

A.D. 872.
The Em-
peror
Louis II.
brings the
body of
St. Cle-
ment from
Rome.

in order to erect upon it a church and monastery. The buildings were already far advanced when the emperor having succeeded in obtaining the body of St. Clement from Pope Hadrian III., journeyed from Rome with a crowd of priests and devotees to escort the holy relic to its new resting-place in his abbey church, which he determined to dedicate to the saint as well as to the Holy Trinity.¹ When the procession reached the bank of the river Pescara it was found to be impassable, for swollen by recent rains it had swept away the bridge, and was bearing down huge rocks in its impetuous current. While the monks stood singing psalms and canticles upon the bank, the emperor ordered the body of St. Clement to be placed on the back of a mule, and striking the beast with his hand, cried with a loud voice, 'Let Clement guide you,' and lo! the tumultuous waves became like rocks under the mule's feet, and the precious burden was conveyed unharmed to the shore of the island.² It was then deposited in the church, and the emperor having appointed Romanus to be its first abbot, presented him with his own sceptre, to be borne in lieu of a crozier by him and his successors.

Additions
and re-
storations,
A.D. 1110.

A.D. 1176.

Three times plundered by the Saracens in the course of the first two centuries after its foundation, the church was restored early in the twelfth century by the Abbot Grimoaldus, who constructed the crypt and adorned it with paintings, and was almost completely rebuilt by the Abbot Leonas³ about sixty years later on a much more magnifi-

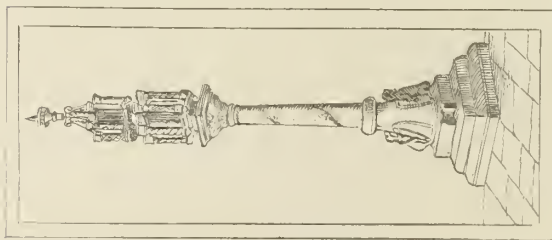
¹ Pope Clement was the third successor of St. Peter. He was drowned in the Chersonesus during the reign of Trajan.

² 'Dixit, et imposuit sanctissima membra jumentum
Unius in dorso: Te Clemens dirigat inquit;
Percutiensque manu leviori, spinea linquit.
Intrat, et extemplo fluctus sese cohibentes
Et nomen Domini, Sanctique sui metuentes,
Sub pedibus muli quasi saxum dirigerunt
Et sanctum corpus pede sicco transposuerunt.'

Chr. Cap. Metrical Hist. ap. Muratori, *Script. Rer. It.* ii. 788.

³ 'Hoc templum primo Ludovicus struxit ab imo,
Abbas quod clare Leonas cupiens renovare
Cum voto magno domini fundavit in anno
Milleno seno centeno septuageno.'—Muratori, *ut supra*.

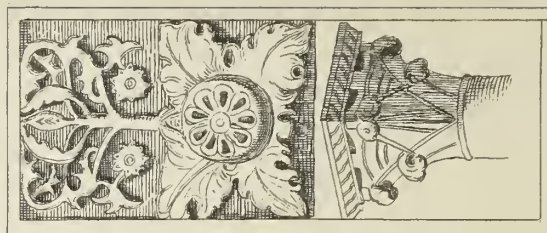
The Emperor Louis II., St. Clement, the Abbot Leonas, and his successor the Abbot Joel, were represented in bronze upon the panels of the now almost entirely dilapidated doors of the church. These doors, which must have been cast at the end of the twelfth century, were made of wood, upon which bronze plates were



No. 4



No. 3



No 2.

cent scale. He added to it the chapels of St. Michael, St. Thomas of Canterbury, and the Holy Cross, erected the façade, and built the narthex or portico supported upon columns with Byzantine capitals. The two round arched lateral portals have alto-reliefs of the Madonna and the Archangel Michael in their lunettes, but that in the centre, which is much larger, greatly surpasses them in the richness of its decorations. In its lunette St. Clement appears seated upon a throne, holding the imperial sceptre in his left hand, and attended by a deacon and a sub-deacon, to whom Abbot Leonas reverentially kneeling offers a model of the restored church.¹ The archivolt of the arch is adorned with leaf-work, and the frieze is richly sculptured with human figures, dragons, syrens, and leaf-work. Portal sculptures.

But the most interesting sculptures are the Italo-Byzantine reliefs upon the broad architrave, which illustrate the history of the building. (See Plate III. No. 1.) At one end, near a gate upon which is inscribed Roma, sits Pope Hadrian in the act of giving the 'cassa' containing the holy relics to Louis II., who kneels to receive them;² in the middle, the monks Celsus and Beatus issue from the doors of the church to receive the emperor, who, attended by Count Sippo holding a drawn sword in token of his master's sovereignty, stands with his hand on the back of the mule still charged with his precious burden. Further on the emperor seated on a throne under which flows the river Pescara, and attended by Count Heribaldus, gives his sceptre to the Abbot Romanus,³ and purchases the island (which is figured by an oblong piece of flat stone covered with flowers) from Sisenandus.⁴ The flat spaces on either side of

fastened with nails after the old Greek fashion. They were divided into twelve rows by horizontal and vertical bands, each containing twelve panels, adorned with the above-mentioned portraits, and with lions' heads, griffins, crosses, moons, stars, &c. (Schultz, *op. cit.* ii. 23-32).

¹ 'Suscipe, Sancte Clemens, tibi regia templa parata
Retribuens cœlo Leonati regna beata.'—Muratori, *ut supra*.

² 'Cæsaris ad votum Clementem confero totum.
Ecce, pater patria, magnum tibi confero munus,
Clementis corpus: tu sacrum suscipe funus.'

Chr. Cap. Metrical Hist. *ap.* Muratori, *Script. Rer. It.* ii. 788.

³ 'Romanus Abbas primus
Sceptro firmamus; regimen tibi sume rogamus.'—Muratori, *ut supra*.

⁴ 'Cæsar, vestra sit hæc insula Piscarie;
Damus vobis omne jus nostrum de hac insula.
Insula Piscarie, quæ nostri juris habetur libera,
Perpetua tua, Cæsar, jure vocatur.'—Muratori, *ut supra*.

the door are enriched with rudely-sculptured reliefs of royal personages. Though ill drawn, clumsily proportioned, and stiff in action, these sculptures harmonise well with the massive character of the Romanesque architecture, seeming a parasitical stone growth not to be judged by common rules of criticism.

Interior of
the church.

Among the interesting objects inside the church are the sarcophagus under the high altar, which contains the bones of St. Clement;¹ the terra-cotta ciborium above it, adorned with the symbols of the evangelists, a relief of the Madonna, some fantastic birds, and a repetition of the historical bas-relief upon the architrave of the great portal; the paschal candlestick, a round shaft of marble with a Byzantine capital of remarkable elegance, surmounted by a number of colonnettes clustered about a central column (see Plate III. No. 2); and the pulpit, which rests upon columns with carved capitals, and is adorned with panels filled with a flat-surfaced leaf ornament sculptured with surprising boldness. (See Plate III. No. 2.) The inscription upon it, which is addressed to the officiating priest, tells him not to let his voice be an empty sound, and warns him that he greatly deceives himself who does ill and sings well.²

San Sa-
bino at
Canosa.
The cat-
tedra.

A.D. 1080.

The cattedra in the duomo at Canosa is inscribed with verses of a like character, admonishing the bishop if he would hereafter gain an eternal throne, to be that which he would seem to be, to make his actions tally with his words, so that while giving light to others he may not himself sit in darkness.³ This cattedra,⁴ which was made by a sculptor named Romoaldus for Urso the Archbishop of Bari and Canosa, rests upon the shoulders of two richly-caparisoned elephants of an heraldic type. Leaf ornaments, inscriptions, and geometrical patterns are sculptured upon its pointed Gothic

¹ 'Martiris ossa jacent hae tumba sacra Clementis,
Hic Pauli decus est, et Petri jura tenentis.'

² 'Hic qui magna canis, fac, ne tua vox sit inanis;
Multum se fallit mala qui fecit et bona psallit.'

³ 'Præsul ut aeterna posthæc potiare cathedra,
Quod vox exterius, res ferat interius.
Quod geris in specie, da (?), gestes lumen ut in re (?),
Lumen cum præstas, lumine ne careas.'

⁴ The style of the cattedra and the use of Leonine verses in the inscription make it probable that the Urso mentioned in the inscription was the Bishop of the eleventh century, and not him of the seventh, who was also Bishop of Canosa (M. de Bréholles, *op. cit.* p. 42).

back and side posts; sphinxes and griffins upon its side panels; eagles with red painted wings and tails upon the slab below the seat; and bearded heads upon the end of the front slab. The pulpit in the nave is decorated in a style which resembles old Latin sculpture at Ravenna and Rome. The capitals of its four octagonal columns are sculptured with simple leaf-work, and its reading-desk is held up by an eagle standing on a human head.¹ Adjoining this church, which was founded at Canosa by the Norman hero Bohemund on his first return to Italy from the East,² stands the Grave chapel which was erected to his memory by his mother Alberada, whom Robert Guiscard repudiated under pretence of consanguinity, in order to marry Sigelgaita, the daughter of Guaimalchus, Duke of Salerno.³ This ambitious and unscrupulous woman on becoming the mother of a son, determined that he should inherit the kingdom, and in order to compass her end caused poison to be given to Bohemund by her emissaries at Salerno. When the news of his serious illness reached Robert Guiscard, he divining the truth, appeared before his wife with a solemn face, and said to her, 'Is my lord Bohemund alive?' to which she answered, 'Thy servant knoweth not.' Then taking his sword, and laying his hand on the Holy Book, he said, 'I swear by this holy gospel, O Sigelgaita, to kill you with this sword if my son die of this disease.' Sure that he would keep his word, the guilty step-mother dispatched a messenger with an antidote, 'which,' says the chronicler,⁴ 'by the help of God, who had decreed to put down Turks and Infidels, the enemies of the Christian faith, through Bohemund, saved his life,

The pulpit.

A.D. 1101.
Bohe-
mund.

¹ 'P. jussionem D'ni mei.' Guitbertus Venus. P.B.R. 'Ego Aeeceptus Areli-Diac. feci hoc opus.'

² Canosa, an ancient Greek colony called *Karόσαοr*, is said to have been founded by Diomed; hence the name of Porta Diomedis given to one of its gates, and of Campus Diomedis bestowed upon the surrounding country. Its walls gave shelter to many fugitives from the battle-field of Cannæ after Hannibal's great victory over the Romans, B.C. 216. Both Greek and Oscan were spoken there in the days of Horace, whence the epithet of bilingual which he applies to the inhabitants (Ser. i. *Sat.* x. 30). He noted it in his way to Brindisi, and found the bread stony and water scarce (Ser. i. *Sat.* v. 91). St. Sabinus, patron saint of Canosa, to whom the duomo was dedicated in 1101 by Pope Paschal III., was Bishop of Canosa in the sixth century.

³ Chr. L. Protospat. Rer. in Reg. Neap. gest. ab anno sal. 860 usque ad 1102 (Mur. *Sc. Rer. It.* v. 47).

⁴ Orderici Vitalis Uticensis Monach. *Ecc. Hist.* apud Duchesne, *Hist. Nor. Script. Ant.* vii. 644.

July 18,
A.D. 1085.

though the paleness of his complexion bore witness ever after to the effect of the poison. Baulked in her attempt, Sigelgaita intrigued so successfully for her son Roger that on his father's death Bohemund found himself disinherited, and was obliged while waiting for an opportunity of winning a new realm in the East to content himself with the principality of Tarentum. Not long after, when Duke Roger was besieging Amalfi which had revolted against him, Bohemund who was in the camp, heard that an army of Crusaders was passing through Italy on its way to Palestine.¹ Determined to follow in their wake, he feigned enthusiasm for the redemption of the Holy Sepulchre, and having won five hundred Norman knights to his standard, he fastened crosses upon their shoulders made out of the strips of two rich vestments which he ordered to be cut up for the purpose. Crowds of followers flocked from Apulia, Calabria, and Sicily, to join him, and his preparations were so rapid that in a few days he was able to embark from Reggio with an army of thirty thousand men.

A.D. 1096.

Unable to induce Godefroy de Bouillon to join him in attacking the Greek emperor Alexis Comnenus, as that wily sovereign had already persuaded Godefroy to acknowledge him as his suzerain, Bohemund also swore fealty to Alexis, who in return for the promise of the Crusading chiefs to hold their conquests in his name, bound himself to aid them by every means in his power. There is no doubt that the secret intentions of Bohemund were well known at the Greek court, as the Princess Anna Comnena, the daughter of Alexis and the Empress Irene, tells us in her 'Alexiad' that the Holy War was but a pretext under cover of which Bohemund designed to attack and make himself master of Constantinople.²

The
Alexiad.

The Princess Anna
Comnena's
portrait of
Bohemund.

That this young girl of only fourteen years of age closely studied and greatly admired her father's formidable guest, may be judged from the following minute portrait which she drew of him: 'Neither the empire nor any foreign country has produced in our century a man comparable to him. His presence dazzled the eyes as much as his reputation astonished the mind. Taller than the tallest man, he was narrow in the belly and hips, and broad in the back and

¹ Before the spring of 1096, more than 300,000 persons had joined the crusade (H. Martin, *Hist. de France*, iii. 165).

² "Ἀντὶς τῆς Κομνηνῆς πορφυρογεννήτου Καισαρίσσης Ἀλεξίας (*Bib. des Croisades*, tom. ix. iii^e partie, Michaud, *Extraits des historiens grecs*).

stomach. His arms were strong and robust, his figure neither fat nor thin, his hands large and full, and his feet firm and solid. He was a little bent—by habit rather than by nature. His complexion was an agreeable mixture of red and white. His fair hair fell below his ears, but did not flow upon his shoulders after the fashion of the barbarians. His eyes were blue, and their expression angry and proud. His nostrils were widely distended, for as his stomach was broad and his heart large, he needed to inhale a great deal of air in order to moderate the heat of his body. When in good humour his appearance was somewhat sweet and charming, but his great height and proud glance produced a savage and terrible effect. His laugh was as terrible as the anger of others. Quick-witted and cunning, he spoke much to the purpose, and was never at a loss for an answer to any question which was addressed to him. Alexis alone surpassed him in fortune, in mind, and in eloquence.’¹

To us he seems to have also surpassed him in cunning. He was a man who promised largely and kept his word to the ear only. The troops which he offered he really sent to Nicea, but whilst the Christians pressed the siege, Alexis by secret negotiations made himself master of the city, and thus robbed them of the fruits of their valour. The money which he offered to the Christian troops encamped around Constantinople he gave, but while doing so he knew that as he had the monopoly of all the necessaries of life it must return to him again.²

After remaining a whole year at Constantinople, the Crusaders began their march through Asia Minor towards Syria and Palestine, and won the battle of Doryclea, thanks to the opportune arrival of Godefroy de Bouillon and his soldiers when Bohemund’s division was well-nigh spent, after fighting for five hours against the innumerable Turkish host. They then sat down before Antioch, which they entered³ after a seven months’ siege, through the treachery of Pirro, the Armenian,

The Emperor
Alexis.

June 3,
A.D. 1098.

Quel che fè il lodato inganno,
Dando Antiochia presa a Boamondo.⁴

¹ *Bib. des Croisades*, tom. ix. iii^e partie, Michaud, *Extraits des historiens grecs*, pp. 385–401.

² Michaud, *Hist. des Croisades*, i. 150.

³ Chr. L. Protospatax, Muratori, *Scip. Rer. Ital.* vol. v.

⁴ *Gerusalemme Liberata*, vii. lxvii.

Bohemund,
Prince of
Antioch.

Bohemund, saluted Prince of Antioch, now began to realise his golden dreams of Oriental sovereignty, but not until he had defeated an army of two hundred thousand Turks who besieged the city, did he feel himself really master of his long-coveted prize. It soon, however, slipped from his grasp, for as if to punish him for violating the oath which bound him never to forsake the Crusaders till they had won the Holy Sepulchre from Infidel hands, his fortunes changed from the moment when he allowed them to depart without him. His

He allows
the Cru-
saders to
march
without
him.

Cupido ingegno,
Ch' all' umane grandezze intento aspirava,¹

July 15,
A.D. 1099.
His im-
prison-
ment.

bound him to Antioch, and Jerusalem was taken without his aid. Then followed his capture by the Emir Damisman at Melitœa, and his four years' imprisonment in a Turkish dungeon;² his defeat before Carrhes, and flight; his return to Europe to raise fresh troops—nominally for a new crusade, but secretly with the hope of compassing the conquest of Constantinople. Justified by the permission of Pope Paschal II. he went to France to fulfil the vow which he had made in prison to lay his chains upon the altar of St. Leonard at Limoges, and contracted an alliance with King Philip I., to whose daughter Constance he was married at Chartres. Standing upon the steps of the altar, after the conclusion of the marriage ceremony, he preached a new Crusade, and promised 'castles, cities, and rich possessions in Asia' to all who would join in it.³ Here and at Poitiers, where he repeated his appeal, knights and barons

He goes to
France.

He returns
to the
East.

flocked to his standard in such numbers, that he returned to the East with an army of forty-five thousand men. With these he laid siege to Durazzo, which had been fortified by the Emperor Alexis, but the intrigues of the wily Greek soon caused such division in the Christian camp, that Bohemund, baffled and hard pressed, was forced to conclude a disgraceful peace. Once more he became the guest of Alexis, who flattered him with the title of *Sebastos*, and gave him a revenue; but his restless spirit knew no repose; again he returned to Apulia with his

A.D. 1108.

¹ *Gerusalemme Liberata*, I. ix.

² According to one account, Bohemund owed his escape from prison to the love of Melaz (om-el-Az), the Emir's daughter; but the more probable story is that related by Raoul de Caen of his ransom by the inhabitants of Antioch (M. de Bréholles, *op. cit.* p. 19).

³ H. Martin, *op. cit.* iii. 204.



MARKS

21 31A

Q 51



NUMERUS

wife and child, and died there when on the point of re-embarking for the East. Dies in Apulia.

The Grave chapel at Canosa in which he was buried is surmounted by an octagonal drum, pierced by round-headed windows. A series of pilasters, spanned by round arches whose capitals are carved with small heads and leaf-work, are set around the outer wall, and the interior is plain, with the exception of an altar niche towards the East. The doorway is closed by bronze gates decorated with niello-work, cast by a certain Roger from Amalfi, a slavish imitator of Byzantine art, who appears by the inscription which records his name to have at the same time made a candelabrum for the chapel.¹ Discs filled with Arabic ornament are engraved in the upper panels of both valves; and in the two lower of that to the right are several figures kneeling and standing, in the style common to Byzantine manuscripts.² (See Plate IV.) A lion's head in relief, with a ring pendant from its jaws, occupies the lower panel to the left, and Latin inscriptions commemorative of Bohemund's exploits and virtues are incised upon both valves.³ Description of his Grave chapel.

¹ 'Saneti Sabini Canusii Rogerie Melfie Campanarum fecit januas et candelabrum.' M. de Bréholles (*Monu. &c. op. cit.* p. 5) says that some Roman emigrants landed at the mouth of the River Molfa at about B.C. 340, and founded Melfi, afterwards called Scala, and finally Amalfi. At p. 20 he says the use of the name of Amalfi was not common for a long time. Early texts give that of Malfa or Malfia. The word 'Campaniæ' was added in the inscription to distinguish it from Melfi in Puglia.

² Schultz, *op. cit.* i. 61, note 2, says these figures are Moses and Elias; and the three youths of the fiery furnace, Meschach, Shadrach, and Abednego. Prاتي, *De Via Appia*, s. 524, says they represent Bohemund, his son, and brother.

- ³
- I. 'Undè Boamundus, quanti fuerit Boamundus
Græcia testatur, Syria dinumerat.
Hanc expugnavit, illam protexit ab hoste;
Hinc ridet Græci, Syria, damna tua.
Quod Græcus ridet, quod Syrus luget uterque
Juste, vera tibi sit, Boamunde, salus.'
 - II. 'Vieit opes regum Boamundus opusque potentum
Et meruit dici nomine jure suo:
Intonuit terris. Cui cum succumberet orbis,
Non hominem possum dicere, nolo deum.'
 - III. 'Qui vivens studuit ut pro Christo moreretur,
Promeruit, quod ei morienti vita daretur.
Hoc ergo Christi clementia conferat isti,
Militet ut cælis suis hic athleta fidelis.'
 - IV. 'Intrans cerne fores; videas quod scribitur; ores
Ut cælo detur Boamundus ibique locetur.'

The duomo
at Trani,
A.D. 1143.

Mixture of
styles.

Romanes-
que portal,
its sculp-
tures.

About thirty years after this chapel was built, a magnificent church was commenced at Trani,¹ dedicated to St. Nicholas the Pilgrim.² Both in structure and ornament it is a striking example of the many foreign influences which acted upon Apulian art. Its plain, massive walls are Norman; one of the windows in the bell tower³ and portions of the ornament are Arabic; its ground-plan is that of the triple-naved Roman basilica; its bronze gates are Italo-Byzantine; and its double-arched portal, with its slender columns and sculptured pilasters resting on human figures, like the Arab prisoners of the cattedra at Bari, is a first-rate example of the Romanesque style. The flat spaces between the winding lines of the ornament upon the archivolt are filled with sphinxes, centaurs, dogs, and fantastic animals, among whom may be seen a curious creature with the head of a devil, the body and legs of a horse, and the arms of a man, who is striking with a hatchet at a sort of tiger-cat, who has seized his fish's tail in his teeth. (See Plate V. No. 2.) These sculptures are kept within the level of the mouldings, flat-surfaced, full of life and action, and well proportioned. The same cleverness in combining figures with ornament marks the Scripture subjects of Jacob's Dream, the Sacrifice of Isaac, &c. &c. carved outside the door-posts on the left hand, but the figures are much less justly proportioned. Their faces are broad, their hair is sharply marked, the folds of their draperies are hard and deeply cut but well indicated and arranged. Elephants with small columns on their backs, a griffin holding a

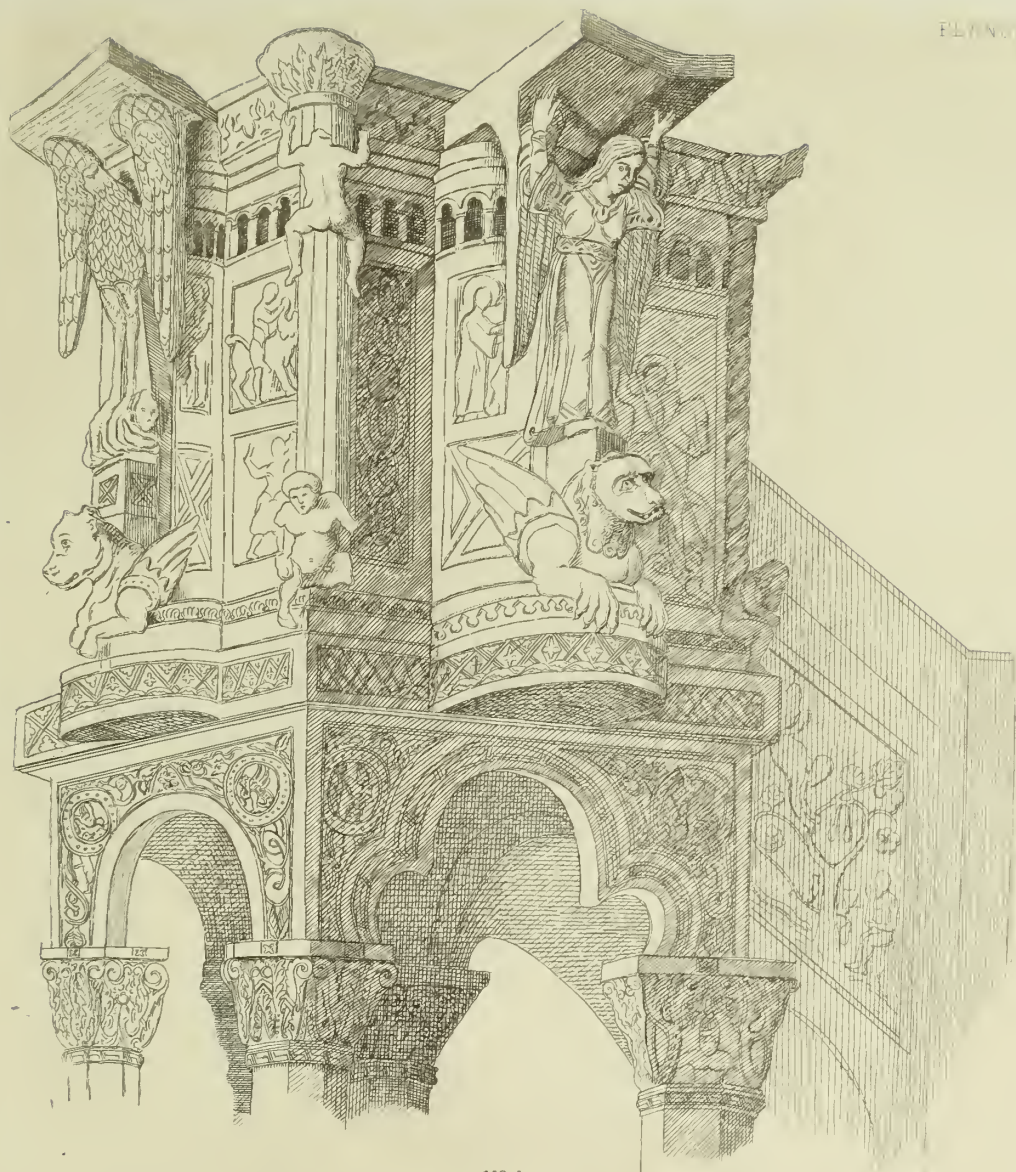
¹

'Tirrenus fecit; Trajanus reparavit;
Ergo mihi Trani nomen uterque dedit.'

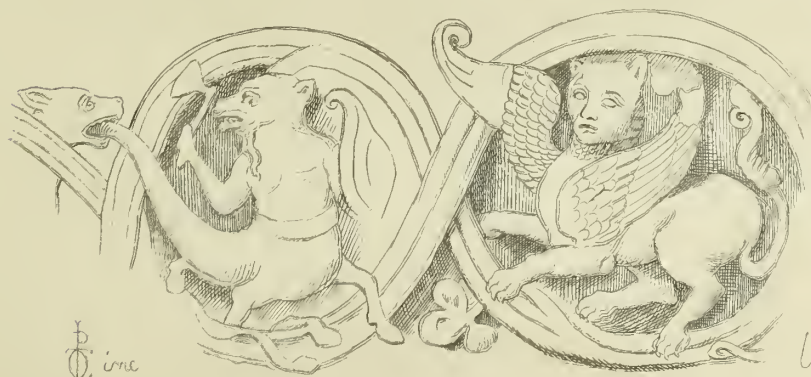
Despite this Mediæval inscription, Trani is not of as high antiquity as other cities of Apulia. In 980 it was called Trana. Under the Normans the city flourished greatly, because the chief port of embarkation for the crusaders. Under the Angiovinic kings it was the great centre of traffic with the East. It was erected into an archbishopric in 1071.

² Date of foundation uncertain, dedicated in 1143, but not then finished, as is proved by the will of a woman of Trani named Rosa, dated 1163, which directed that in case of the death of her children a third of her property should be given to aid in its construction. The Saint Nicholas to whom it is dedicated was a Greek pilgrim, who died at Trani in consequence of rough usage, A.D. 1094. Persuaded of his sanctity by the wounds which appeared upon his corpse, Archbishop Bizantius of Trani caused him to be made a saint by Pope Urban II. This archbishop began the cathedral which was consecrated under his successor, Byzantius II. Like most Apulian churches, it is a pure basilica.

³ This campanile was built by Nicolaus, sacerdos and protomagister, a name also inscribed upon the pulpit in the duomo at Bitonto.



Nº 1.



Pinne

Nº 2

Ufer del.

human figure in his claws, bulls, &c. &c. protrude from the upper part of the façade, and are disposed about its richly-adorned windows.

Similar to these sculptures in style, but ruder in execution and more stiff in outline, are those of the same period about the portal of the Ognissanti church at Trani. The capitals of the columns are adorned with leaves, and volutes, and angels with floating hair and pointed wings; women with snakes hanging upon their breasts, syrens, centaurs, a long-bearded violin-player, and various fantastic figures are sculptured upon the side-posts; and a Madonna with a kneeling suppliant and an angel adorns the lunette.

Chiesa di
Ognissanti.

There are few other Apulian churches of the twelfth century worthy of particular examination. The duomo at Ortona has been barbarously modernised within, and the few sculptures about its portal are bedaubed with paint. The two rude bas-reliefs set into the wall of its campanile, which represent Moses receiving the Tablets of the Law and St. Peter walking on the waters, were made by a Magister Riccardus in the thirteenth century.¹ The duomo at Ruvo² has a very ornate Gothic façade, and a richly-decorated portal with a round arch, within which are bas-reliefs of the Paschal Lamb, the symbols of the Evangelists, Christ and the Madonna, with SS. John, Peter and Paul, and angels, carved in a hard, rude style. The columns which support it have griffins above their capitals and lions at their bases. Consoles, upon which stand a griffin and a sphinx, jut out from the wall above this portal; a mitred bishop sits in a niche above the great rose-window, and a statuette of St. John the Bishop crowns the pointed roof of the façade.

The duomo
at Ortona,
A.D. 1127.

A.D. 1255.
The duomo
at Ruvo.

Among the pulpits erected in this century, the most remarkable is that in the church of Santa Maria in Lago at Moscufo (see Plate V. No. 1), which was made by a sculptor named Nicodemus, who, says the inscription upon it, prayed as he worked that he might hereafter obtain an eternal reward for his labours on earth.³ Anything more bizarre than its sculptures, or more

Pulpit at
Moscufo.

A.D. 1158.

¹ 'A.D. MCCLV. hoc opus fecit Magister Riccardus.'

² 'Indè Rubos fessi pervenimus.'—Hor. *Sat.* i. v. 94.

³ 'Rainaldus istius ecclesiæ prælatus hoc opus fieri fecit.

Hoc Nicodemus opus dum fecit mente fideli

Orat ut à Domino mereatur præmium cæli.

Anno Domini, Millesimo Centesimo Quinquagesimo Ottavo.'

barbaric than its polychromy, can hardly be conceived, and yet it is so well proportioned, and so harmoniously planned throughout, that its effect is not unpleasing. A panelled staircase, decorated with very rude reliefs representing the history of Jonah, leads into the square body of the pulpit, which rests upon columns spanned by trefoiled arches. It has two reading-desks, one of which is held up by the arms and head of an angel, whose white and green wings contrast strangely with his bright red hair and robe. His face is unmeaning, his eyes are round and staring, and the folds of his stiff drapery are marked by curving lines cut like furrows in the stone. Below his feet crouches a strange heraldic winged monster, intended for the lion of St. Mark, with huge round eyes and formidable jaws, painted after a barbarous fashion. The eagle of St. John and the ox of St. Luke, placed one above the other in like manner, support the second reading-desk, while the space between these desks and the twisted octagonal columns at the corners of the pulpit, which have little nude figures in the round climbing up their shafts and sitting at their bases, is filled with reliefs in panels, representing men fighting with lions and bears; St. George and the dragon, and several saints; and with delicate ornaments formed by concentric circles. The cornice is adorned with rich leaf-work; the frieze is composed of an arcade of Moorish arches supported by colonnettes; and the spandrels of the arches upon which the pulpit rests are filled with circles and winding lines, birds, sirens, griffins, and harpies.

Pulpit at
Pianella.

The contemporary pulpit made for the duomo at Pianella, a mountain town near Moscufo, by Magister Acutus, is far less elaborate.¹ Its reading-desk is supported by a very bizarre-looking eagle, and its side panels are adorned with the symbols of the Evangelists in relief. That in the church of San Pellino,² which was erected

Pulpit at
San Pel-
lino.

¹ 'Hoc opus fecit componere digne
Abbas Ecclesiae Robertus honore Marie:
Magister Acutus fecit hoc opus.'

² San Pellino stands on the site of the ancient Corfinium, in the valley of Solmona.

'Pontificum splendor, Præsul Pellini Beate,
Hoc ab Oderisio suscipe Martir opus.'

Oderisins da Rajano, bishop of Valva, between 1168 and 1200. St. Pellinus, bishop of Brindisi, was martyred at Rome by Julian the Apostate; his disciple Cyprian brought his body to Corfinium. In gratitude for the assistance given by

by Oderisius, Bishop of Valva, has its panels and column capitals simply and elegantly adorned with a flat-surfaced ornament composed of interlaced lines. The church of San Vittorino, in the neighbourhood of Aquila, contains another pulpit adorned with bas-reliefs by a certain Petrus Amabilis,¹ who may be identical with Petrus di Paolo, a Roman marble-worker whose name was inscribed with those of his father and brothers upon the ciborium of San Lorenzo at Rome;² or with the Petrus from Apulia, who is mentioned in one of the contracts for the beautiful pulpit at Siena as the father of Niccola Pisano.³ This mention is important, as upon it certain authors of note have based a claim for Apulia to be considered as the cradle of the revival of sculpture in Italy.⁴ If satisfactorily proved, the simple fact of Niccola's Apulian parentage would not deprive Pisa of what we consider her legitimate glory, as the Apulian artists of the twelfth century, to whom Peter belongs, were imitators of Byzantine or Saracenic art, whereas Niccola, who was undoubtedly educated at Pisa, based his style upon the antique, and revived the art of figure-sculpture, of whose first principles they were ignorant. We are however inclined to believe that Niccola was a Pisan by descent as well as by birth, since to balance the Sienese document referred to, we have another of equal weight from the archives of San Jacopo at Pistoja, in which he is called the grandson of Ser Blasius from Pisa, and the son of Peter from Siena.⁵

San Vittorino.

Petrus Amabilis, A.D. 1197.

Rival claims of Apulia and Pisa.

A.D. 1265, 1266.
Nov. 13, A.D. 1273.

Having now noticed the Apulian marble works of the twelfth century we must say a few words about the bronze-casters, who found models for their bronze gates in those cast at Constanti-

Italian bronze-casters.

the saint to the imperial captains, who besieged and took Corfinium which had revolted against Valentinian, they devoted a third part of the booty to build a church in his honour.

¹ The inscription upon it, given by Promis, Gaye, and Leosini, was: 'A.D. MCXCVII. Magist. Petrus Amabil. Hoc opus fecit. Raynald. Nicol. Hic Eccl. Archipresbyteri.' The church of San Vittorino, who was put to death under the Emperor Trajan, stands near the site of the ancient city of Amiternum.

² See the chapter upon Rome in this volume.

³ Doc. no. 8, October 8, 1265, and no. 9, May 11, 1266, printed by Milanesi in his *Doc. Sanesi*, vol. i.

⁴ Cavalcaselle, *Hist. of Painting in Italy*, i. 130; Rumohr, *It. Forschungen*, ii. 155, 156; and Schultz, *op. cit.* i. 213.

⁵ Ciampi, *Not. Ined. doc.* ii. p. 122, dal Libro de' Bandi nell' Archivio di S. Jacopo a Pistoja, A.D. 1273.

A.D. 1066-
1087.

The Pantaleone of Amalfi.

Byzantine bronze gates.

Roger of Amalfi.

noble by the Byzantine bronze-caster Staurachios,¹ for Amalfi, Atrani, Monte Gargano, and Monte Cassino. All these gates were the gifts of two persons, father and son, members of a noble family at Amalfi, named Pantaleone. A chronicler² tells us that Mauro di Pantaleone, the head of the family, was a man of great wealth, and the father of six sons, 'the eldest of whom, Pantaleone II., kept himself apart from the wickedness of his people, and walked righteously before God, doing much good at Salerno; lodging in his house all those who were bound on a pilgrimage to Jerusalem, and providing them with money and all things needful for their journey. He also founded hospitals at Antioch and Jerusalem, wherefore his fame spread far and wide, and he was well spoken of by all men, whether they knew him personally or by report.' This excellent man was the donator of the bronze gates which fill the portals of the churches at Monte Cassino, Amalfi, and Monte Gargano, and his son Pantaleone III. of those of San Salvatore at Atrani.³ As they are not Italian works, it will be sufficient to say that they are divided into panels, upon which Scripture subjects and personages are represented in outline by means of incised lines, filled in with silver and with metallic compositions coloured red, black, and green. The figures are exactly such as are represented in Byzantine manuscripts and mosaics, stiff in action, straight lined and long proportioned. They were closely imitated by Roger of Amalfi in the already described

¹ The following words were engraved upon them: Ἐκαμώθη χειρὶ ἐμοῦ Σταυραχίου τοῦ χρυτοῦ· οἱ ἀναγινώσκοντες εὐχέσθε ὑπ' ἐμοῦ—Worked by the hand of Staurachios the founder: let those who read this pray for me (*Agincourt*, vol. iv. pl. 20).

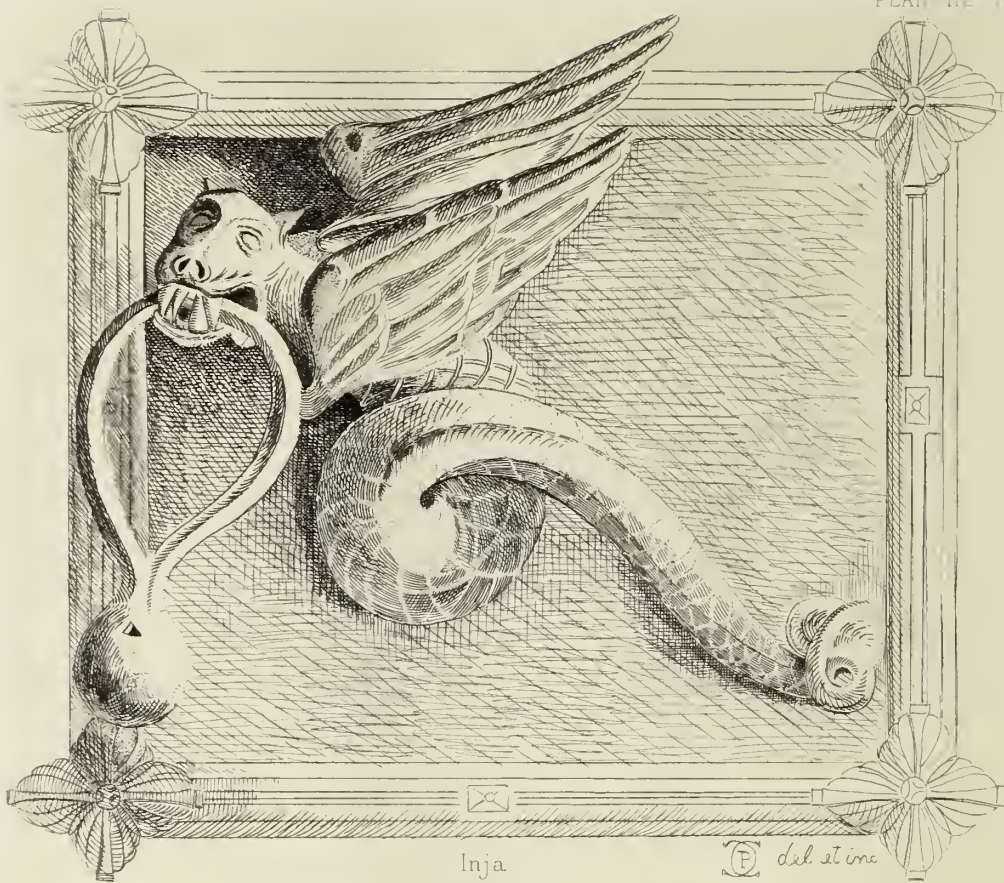
² *L'histoire de li Normant*, par Aimé moine du Mont Cassin, lib. viii. ch. iii. p. 231.

³ The following inscriptions are engraved upon the doors. At Amalfi: 'Hoc opus Andreæ memori consistit honore auctoris studiis effectum Pantaleonis, his ut pro gestis succedat gratia culpis.' And, 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleon filius Mauri de Pantaleone de Mauro de Maurone comite.' Date about 1066.

At Monte Cassino: 'Hoc fecit Mauro filius Pantaleonis de comite Maurone ad laudem domini et salvatoris nostri Jesu Christi ab ejus incarnatione anno millesimo sexagesimo sexto.' Date 1066. Oderisius II., abbot of Monte Cassino, enlarged them in 1123.

Monte Gargano: 'Hoc opus completum est in regiam urbem Constantinopoli adjubante domino Pantaleone qui eas [portas] fieri jussit anno ab incarnatione domini millesimo septuagesimo sexto.' Date 1076.

S. Salvatore at Atrani: 'Anno ab incarnatione domini nostri Jesu Christi millesimo oetuesimo septimo mense Februario indictione decima, hoc opus fieri jussit Pant(aleo) fil(ius) Pant(alconis) (in?) Viarecta pro mercede anime s(ue) et merita S. Sebastiani martiris.



S^{ta} Maria
d' Atona.



doors of the Grave chapel of Bohemund at Canosa, in the early part of the succeeding century, and by his contemporary Oderisius of Beneventum in the bronze gates of the great portal and side door of the duomo at Troja, which were ordered by Bishop William II., who built the greater part of the church. The smaller door is made up of plain bronze panels, upon which the bishops of Troja are represented in niello, in a style so thoroughly Byzantine that without the Latin inscription, which has preserved the name of their Italian maker, one would believe that they were cast at Constantinople. This is also the case with the incised figures upon the panels of the great doors of the chief portal, representing Oderisius the artist; Berardus Count of Sangro, to whose domain Troja belonged; Christ the Judge, enthroned after the old Byzantine type upon a rainbow, with his right hand raised to bless, and with a book in his left; and the donator Bishop William II., a very tall figure with a minute head, standing between two plants of a conventional type. The ornamental portions are so utterly different in character, as to make us suspect that the niellos only are by the Italo-Byzantine Oderisius. The panels are set in squares formed by boldly-projecting ribs, with a quatrefoil in each corner. Rich leaf-work runs around the top and sides of the door; lions' heads with rings pendent from their widely-extended jaws fill eight panels; and two fantastic dragons with bell-shaped knockers between their teeth decorate those in the centre. (See Plate VI. No. 1.) Boldly and vigorously handled, these decorative portions give an effect of great richness and variety to the whole door.¹ While Oderisius of Beneventum closely copied the Byzantines in style and mode of work, Barisanus of Trani freed himself from such trammels to a certain extent in the gates which he cast for the cathedrals at Ravello, Monreale, and Trani. Those at Ravello are the largest, and contain the greatest number of panels.² Many of the subjects are

Oderisius
of Bene-
ventum,
A.D. 1119
and 1127.
Bronze
gates at
Troja.

Barisanus
of Trani.
A.D. 1160-
1179.
Bronze
gates at

¹ The coats of arms in the third row, of Cardinal Scipio Rebiba, Bishop of Troja from June 19 to September 4, 1560, and of his nephew, Prosper Rebiba, in whose favour he resigned his see, were cast by Maestro Cola Donato Mascella or da Mascella, now Strongli in Calabria, in 1573. The inscription gives the artist's name, and states that Prosper Rebiba caused the doors, which were in a ruinous state, to be repaired. The patron saints of Troja—Secundinus, Paulianus, and Eleutherius—are also by Cola Donato. The two cardinals are mentioned by Ughelli (i. 1347). Another part of the doors was restored in 1690 by Antonio de Sangro, who was Bishop of Troja from 1675 to 1694.

² The name of Barisanus is given only on the doors at Monreale, though

Ravello
and Trani.

identical, but whilst the panels of the Ravello gates¹ are decorated with rosettes at each corner, and are enframed in arabesqued borders, those at Trani are enriched with small medallions containing miniature repetitions of the large subjects, executed with great delicacy and skill. In all the work is clear and smooth, and there is a life in the figures unknown to Greek art of the time. St. Eustace, for instance, sitting draped like an Arab sheikh upon a heavy-limbed

the Due de Luynes (*op. cit.* p. 43) thinks that the mutilated legend in one of the panels of those at Trani, ‘. . . vs . . . NSIS,’ may mean Barisanus Tranensis, and that the person kneeling at the feet of a saint above it may be the artist himself. The inscriptions in the Trani door, which is the oldest, are in Greek; those at Ravello in Latin. There are thirty-two panels in the Trani door, and fifty-four in those at Ravello. The following is a list of the subjects represented upon them—

TRANI.

32 Panels, 16 in each Valve.

Right Valve.	Left Valve.
1, 2. Christ and angels.	1, 2. Christ and angels.
3, 4. Saints.	3. Saint. 4. Madonna and child.
5. Saint. 6. Resurrection.	5, 6. Saints.
7, 8. Seated saints.	7, 8. Saints and St. Paul.
9. St. Nicholas. 10. Deposition.	9. Saint. 10. St. Peter.
11. Lion's head. 12. St. Eustace.	11. St. George. 12. Lion's head.
13. Sagittarius. 14. Shield.	13. Arms. 14. Sagittarius.
15. Sagittarius. 16. Fighting warriors.	15. Fighting men. 16. Arms.

Two lizards encircle the rings which hang from the lion's mouth.

RAVELLO.

54 Panels, 27 in each Valve, in Rows of three.

Row

1. 3, 4, 6. Adoring angels and Christ in a mandorla.	
2. 2, 5. Descent from the cross.	1, 3, 4, 6. SS. Thomas, John, James, and Simeon.
3. 2, 5. The Resurrection.	1, 3, 4, 6. Thaddeus, Peter, Philip, and Matthew.
4. 2, 5. St. Bartholomeus,	1, 3, 4, 6. St. Nicholas, two bishops, SS. James and Andrew.
5. 1. St. John.	2, 5. Lions' heads. 4. Birds.
6. 1, 6. St. Eustace.	3, 4. St. George. 5. St. Paul.
7. 1, 6. Sagittarii.	2. Inscriptions. 3, 4. Warriors fighting.
8, 9.	Coat-of-arms of the Muscetola family, the donators.

¹ Sergius Muscetola, the donator of the Ravello gates, belonged to a wealthy family of Roman origin, many of whose members held offices of distinction in the kingdom of Naples, and lent large sums of money to King Charles of Anjou. (*Descrizione del Regno*, by Scipione Mazella. 1 vol. in 8vo. Naples, 1601.)

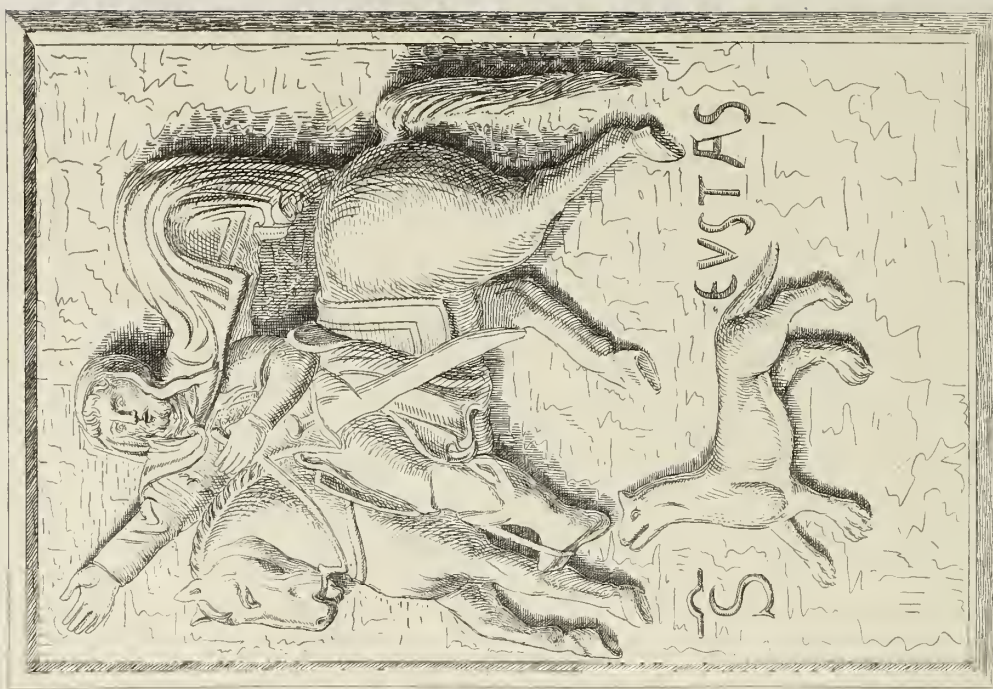
Inscription:—

‘Anno millesimo centesimo septuagesimo nono, incarnacio Jesu Xrō Dño n’ro memento Dñi famulo tuo Sergio Musetule et uxori sue Sieligayde et filiis suis Mauro et Johēs et filia sua Anna quot ista porta facere agit ad honorem dei et Sanete Marie Virginis.’

PLANCHE VII.



Ravello



des et me

but fiery steed, and the two Saracens fighting with clubs, and holding cross-barred shields, are wild semi-barbarous figures, vivacious and resolute (see Plate VII.) ; while even in a composition so Byzantine as the 'Taking down from the Cross' the artist has shown feeling, and attained some freedom of line. Those who are familiar with the works of Bonnano the Pisan, at Pisá and Monreale, or who have seen the bronze doors of San Zeno at Verona, or those of the duomo at Beneventum, will agree with us A.D. 1150. in considering Barisanus by far the best Italian bronze-caster before Andrea Pisano. Nor need we thus limit our praise, for if we compare his reliefs with those of such contemporary marble-workers as Wiligelmus and Anselmus at Modena and Milan his superiority is equally incontestable.

In the course of the thirteenth century the Oriental style of ornament peculiar to Apulia began to lose somewhat of its distinctive character, though still to a certain degree influenced by Romanesque and Byzantine traditions. The change was gradual, being scarcely perceptible in the early part of the century, and was not complete until towards the middle of the fourteenth, which may be taken as the final period of decadence. Simon da Ragusa,¹ a Changed character of ornament in Apulia. citizen of Trani, who sculptured the Christ, the Madonna, and the St. John in the lunette of the door of St. Andrea at Barletta, continued to work after the Byzantine type, as we see by these figures, which are Greek in their attitudes, draperies, and accessories, and accompanied by inscriptions in Greek letters. (See Plate I. No. 3.) The sculptures about the exterior, and upon the pulpits of the cathedral of St. Valentinian at Bitonto, one of the earliest so-called Cathedral of San Valentinian at Bitonto. Norman-Gothic buildings, are a mixture of Byzantine, Romanesque, Saracenic, and Italian pre-Revival types. The double-arched Romanesque portal is flanked by small columns supported by lions, with griffins above their capitals. The archivolts are covered with leaf ornament of an antique character, filled in with rudely-carved sirens, birds, dogs, &c.; and upon the architrave are four small reliefs, representing the angel appearing to Joseph, the meeting of Elizabeth and Mary, the adoration, and the circumcision. The lunette contains a row of rudely-sculptured figures, decreasing in

¹ 'Ineola Tranensis sculpsit Simeon Raguseus.' This artist is probably identical with the Simone da Ragusa who sculptured a bas-relief at Monte Gargano.

height from the central Christ on the cross towards either end of the semi-circular space into which they are crowded. The capitals of the columns supporting the very elegant open arcade, which runs along the roof of the church towards the piazza, show in their Romanesque figures of animals and their Saracenic ornament, that the old mixed style of decoration had not yet been abandoned. This is again exemplified in the smaller of the two pulpits within the church, whose supporting columns, shafts, and capitals are decorated with fruits, flowers, birds, and beasts in relief, and whose panels are adorned with a flat-surfaced, deep-cut Arabic ornament, relieved most effectively against a mosaic background.

Nicolaus
Sacerdos,
A.D. 1229.

The larger pulpit is dated and signed with the name of Nicolaus Sacerdos et Magister,¹ perhaps identical with the architect of the same name who built the campanile of the duomo at Trani. Its reading-desk rests upon an eagle standing above a crouching human figure of a somewhat grotesque type, which though undraped and without wings is evidently meant for the angel symbolic of St. Matthew. The ox of St. Luke and the winged lion of St. Mark are sculptured above the capitals of the colonnettes which divide the panels from each other, and within these panels are boldly-carved rosettes. Those upon the staircase are enriched with conventional-looking trees, relieved against a red-coloured background, with birds sitting upon their branches or nestling in their leaves. While the ornaments and accessories about this pulpit and the little angel on its front are well proportioned and carefully finished, the bas-relief at the back of the staircase, representing Solomon and the Queen of Sheba, is as barbarous in style and as rudely executed as the greater part of pre-Revival sculptures in other parts of Italy. (See Plate II. No. 3.)

Sta Maria
d'Arbona,
founded
A.D. 1208.

Some excellent marble-work in the old style may be seen in the church of Santa Maria d'Arbona,² near Chieti. The Paschal candlestick (see Plate III. No. 4), which recalls that at San Clemente, is a marble shaft wreathed with a vine, and surmounted by a capital of charming design made up of leaves and bunches of grapes at which

¹ Hoc opus fecit Nicolaus, Sacerdos et Magister, anno millesimo ducentesimo vicesimo nono indictionis secunde. Docta manus me fecit ad hoc ut lectio vite hic recitata ferat fructum mentes A[d alendas(?)].

² This church was endowed in the year 1208, and occupied by monks from the Convent of SS. Vincenzo and Anastasia at Rome.

birds are pecking. (See Plate VI. No. 2.) The smaller shaft above it is surrounded by colonnettes, and has a capital adorned with stars. Near this candlestick stands a marble tabernacle, one of whose panels is decorated with an excellently-conceived and boldly-sculptured arabesque ornament.

The period at which we have now arrived is that of the Emperor Frederic II., whose taste in art was formed upon classical models, and who affected the style and attributes of the Roman emperors in his portraits, statues, medallions, and effigies.¹ This monarch did much for architecture, but very little for sculpture. Lucera, Foggia, and the church and monastery of San Leonardo furnish but little material for the study of art in the days of the great Suabian; but there is one building which, though it has very little sculpture about it, sets before us in a most striking manner the splendour of his resources, and the great ability of the master-architects of his time. No part of the world, perhaps, can show a more admirably-constructed edifice than the Gethic castle known as Castel del Monte, which Frederic erected upon the summit of a high mountain between Ruvo and Andria, called by the Normans 'le Haut Mont' and the 'Mont Hardi.' The earliest tradition connected with it tells of a Lombard tower, which Robert Guiscard threw down, and replaced by a castle constructed with money found by a Sicilian Saracen near an antique temple at no great distance from the spot. Upon the top of this temple stood a statue with a circlet of bronze about its head, upon which the following inscription was engraved in Greek:—'At the rising of the sun on the calends of May I shall have a golden head.' The sharp-witted Arab read and divined the enigma; and digging on the 1st of May where the shadow of the statue's head fell at the rising of the sun, he discovered gold.²

Art under
the Hohen-
stauffens.

Castel del
Monte.

Whether Frederic II. entirely destroyed, or only enlarged and rebuilt the castle of Robert Guiscard is not known, but the building, which is at the same time a fortress and a palace, is generally ascribed

¹ Frederic and Manfred are both represented as Cæsars in medallions upon the side pilasters of the portal of the church of the Porta Santa at Andria. They are probably copies from originals of their time, as the portal is Renaissance in style, and consequently of a much later date. The church was commenced by Conrad in 1253, and finished by Manfred in 1265.

² The same story is told of a discovery of treasure near a convent at Mount Athos.

entirely to him.¹ Tenanted only by robbers or wandering shepherds, it has greatly suffered of late years, and its single portal with a double Gothic arch and cannellated pilasters, above whose Corinthian capitals stand the Suabian lions, has been much marred and defaced. Through it the traveller enters into the castle, which from its great size, its peculiar distribution, the mysterious solitudes of its vaulted chambers and winding stairways, and its association with one of the most romantic and interesting persons in history, is eminently calculated to affect the imagination. Involuntarily the feeling creeps over the mind that the great Frederic is waiting here, like Barbarossa at Kyffhauser, until he be permitted to issue forth in pomp to resume the reins of empire.²

The edifice is as beautiful as its general plan is ingenious and its masonry perfect. The same high finish and admirable taste is visible everywhere; in the windows, with their colonnettes of rose-coloured marble and their deep embrasures; in the tall Gothic fire-places; and in the ribbed and vaulted ceilings, with their rosettes and corbels, some of which are adorned with seated figures sculptured in the rude style of the thirteenth century. Two, in a far superior style of art, representing the head of a satyr (see Plate II. No. 4), and a smiling face of a very pleasing expression, are carved upon the corbels above a staircase in one of the towers. The only other piece of sculpture in the castle is an almost totally effaced bas-relief upon the upper part of one of the walls of the central court, which represented a woman kneeling before a chief with a retinue of armed men.³

The church and monastery of St. Leonardo, between Foggia and Sipontum, has been classed among the buildings raised by Frederic to recompense the devotion of the Teutonic knights, but the

San Leonardo.

¹ January 29, A.D. 1240. Frederic II. wrote a letter to the Justiciary of the Capitanate concerning the building of the castle: 'Cum pro castro, quod apud Sanctam Mariam de Monte fieri volumus per te,' etc. The emperor appears to have raised it in 1244 (Schultz, *op. cit.* i. 164).

² Matteo Spinello da Giovenazzo, in his *Diurnali*, p. 6, Paris, Didot, 1839, thus mentions the funeral procession of the emperor, which he saw on December 28, 1250, passing through Bitonto on its way to Tarentum. The body was placed on a litter, covered with a crimson cloth. Six companies of the Saracen guard, armed from head to foot, surrounded it. They marched sadly weeping for their emperor through all the towns through which they passed. The royal syndies and a multitude of barons dressed in black closed the procession.

³ M. de Bréholles, *op. cit.* p. 113.

character of the sculptures about its mutilated portal is too much like those of the eleventh century at Trani and Bari to make this credible. The monastery has become a farm-house, and the church is desecrated and fast falling into ruin, but the portal sculptures where they have not been broken away by violence, are in a state of tolerable preservation. Three arches, the inner one being round and the upper two pointed, rise above the portal. Below the lamb sculptured within the pointed arch is a rosette, like that on the pulpit at San Clemente, on one side of which stands a saint, and on the other a monk with a chain and a book. Griffins protrude from the wall above the capitals of the round columns which supported this arch, at whose bases stand lions, one of whom is devouring an Arab prisoner. The adoration of the Magi is carved upon one of the capitals, and St. Joseph seated on an ass and guided by an angel, on the other. The archivolt of the round arch is enriched with a winding ornament of great beauty, into which angels and fantastic animals are introduced, while the pilasters on either side of the doorway are sculptured with birds and human figures.

No vestiges remain at Lucera of the Emperor Frederic's palace, which was decorated with statues brought from Naples upon men's shoulders;¹ and nothing of that at Foggia, which was built for him by a Foggian architect named Bartholomeus, except an arch, below which are sculptured the imperial eagles and several inscriptions relating to its construction.²

The Gothic cathedral in the picturesque hill city of Atri, which was built during Conrad's reign, has no sculptures of his time. The figures of Christ, the Madonna, and saints over its portal, were

Cathedral
at Atri.
A.D. 1252.

¹ 'Compalatii Neapolitani inveniant homines qui eas salubriter super collum suum usque Luceram portant.'—Regesta (cité par M. de Bréholles, *Mon. et Hist.* p. 76). Kington, *Life of Frederic II.* vol. ii. p. 176, says the statues were brought by sea to Naples, and probably came from Pisa. The same writer, at p. 314, says that in 1242 Frederic 'ravaged the country round Rome, but withdrew to Melfi in August, carrying off from Grotta Ferrata the brazen statues of a man and a cow which poured forth water. These were meant to adorn Lucera.'

² Strada dei Mercanti, facing the Piazza della Pescaria. The inscriptions are :—

1. 'Sic Cæsar fieri jussit opus istum, Pto Bartholomæus sic construxit illud.'
2. 'Anno ab Incarnatione MCCXIII. mense Junii XI. indictione Reverendo D^{no} Nostro Federico Imperatore Romanorum semper augusto anno III. et rege Sicilie anno XXVI. Hoc opus feliciter inceptum est præfato Domino precipiente.'
3. 'Hoc fieri jussit Fredericus Cæsar ut urbs sit Fogia regulis sedes nitida Imperialis.'

A.D. 1288-
1302.

A.D. 1300.

The duomo
at Lu-
cera.

made by a Maestro Raymondo de Podio in the latter part of the thirteenth century.¹ There is also but little sculpture about the duomo which King Charles II. founded at Lucera to commemorate the expulsion or forced conversion of the Saracens, who had been established there by Frederic II.² Its Gothic portal is surmounted by a small group of St. George and the dragon, and the lunette is filled with an alto-relief of the Madonna and child, seated upon a throne supported by lions. Inside it offers nothing of interest but the mutilated statue of its founder, as the ciborium, which is said to have been a fine example of the Transition period from Gothic to Renaissance,³ has been removed.

Basilica of
St. Michael
at Bitetto,
A.D. 1335.

The last great Apulian church which we shall have occasion to mention, is a triple-naved basilica at Bitetto dedicated to St. Michael. The bas-reliefs about its façade, which represent scenes from the history of our Lord, in a style of art hardly equal to that of the pre-Revival Tuscan sculptors (see Plate II. No. 2), show that Apulian art, having reached its term where the Northern schools began, soon fell into a complete state of decadence. The richly-ornamented Gothic arch over the portal is filled with rudely-sculptured figures of the Virgin and Child with angels, and of Christ with the twelve Apostles; and the doorposts are adorned with sirens, bat-like birds, and griffins introduced between the winding lines of vines which spring from vases. On the top of that to the left sits a monkey eating a plant. Two huge stone lions sit upon their haunches before this portal; one of them, with his mouth wide open, is watching a serpent which is coiled about his fore paws and raises its head in a menacing attitude; the other sits mouth to mouth with an animal like a young bear.

South
Italian
artists of
14th and
15th cen-
turies.

The names of one or two South Italian artists belonging to this and the succeeding century remain to be noticed; such as Maestro Nicolò da Ortona, who built the portal of S. Benedetto at Chieti,⁴ and Petrus

¹ 'Anno Dni MCCCL. tempore sacre (?) domini Bernardi præsulis procurante magistro Leonardo hæc porta facta est per Mag^m Raymundum de Podio.' Also, 'Anno Domini 1288 qui portam sculpsit Raymundus in arte refulsit.' The tabernacle and font in this church, by Paolo de Garviis, a Milanese artist, are described in the chapter relating to sculpture by Milanese artists.

² Frederic II. peopled Lucera with 40,000 Saracens, transplanted for the purpose from Sicily, and built an immense castle, still standing, for their accommodation.

³ Schultz, *op. cit.* i. 180.

⁴ Id. ib. ii. 39, mentions a silver statue in the duomo at Chieti by a Maestro Nicolò Guardiaigrele, a town near Lanciano, inscribed with his name, and the date

Angelus, who built that of San Antonio Abbate in the same town A.D. 1321.
 which still exists, but in a ruined state; the work is coarse and in- A.D. 1375.
 elegant. Pietro Follacrino da Lanciano, who made a wheel window, A.D. 1412.
 adorned with colonnettes and leaf-work, for the duomo of his native
 town, and Franciscus Perrini or Petrini, who sculptured some A.D. 1317.
 mediocre reliefs about the portal of Santa Maria Maggiore, repre-
 senting Christ on the cross with angels, the Madonna, and St. John.
 Finally, in the middle of the sixteenth century flourished Maestro
 Ottaviano, the author of a terra-cotta Madonna, formerly in St.
 Angelo della Pace at Lanciano, and of some reliefs taken from the A.D. 1540.
 lives of the saints, once in the duomo of this his native town.

Ascoli (Asculum Picenum) produced several meritorious artists,
 such as the goldsmith and sculptor, Pietro Vannini, who made a A.D. 1379.
 wooden cross covered with silver plates, ornamented with intagli
 and figures in relief, for the duomo at Osimo;¹ Lorenzo d' Ascoli, A.D. 1414.
 who sculptured a crucifix for the church of Monte Cassiano, in the
 Marca d' Ancona;² and Pietro Dini, author of a bronze tabernacle A.D. 1472.
 and an image of the Madonna, at Amatrice. This little town, in
 the Abruzzo Ulteriore, is the birthplace of one of the most re-
 nowned of Neapolitan architects and painters, Nicola or Cola Cola Fi-
 Filotesio,³ who designed the Renaissance façade of the church of lotesio.
 San Bernardino at Aquila, and according to some authorities, A.D. 1525.
 sculptured the bas-relief in the lunette of its chief portal. It
 represents the Madonna and Child seated between St. Francis and
 San Bernardino, who presents to her the kneeling Girolamo da
 Norcia, an eminent benefactor of the adjoining convent. The postures
 and draperies of the figures are decidedly wanting in grace.

1455. I could find no such work in the church, only a silver bust of St. Justinus, poor in style, and without inscription.

¹ Vide *Artisti Ascolani*, by G. C. Carboni, p. 8. Asculum Picenum is in the Abruzzo Ulteriore; Asculum Apulum in Apulia proper.

² Ricci, *St. dell' Arch.* i. 232, says it has many ornaments in alto and basso-relievo, and that the Madonna in the midst is simple and correct in outline.

³ He signed himself Filotesio, Filotteschi, or Filaticchi. Vasari, ix. 117, speaks of him as having worked at Ascoli, Norcia, and Calabria both as painter and architect. A list of his paintings is given in notes 1-4, *ibid.* and by Leosini, *Storia e Mon. Art. di Aquila*, p. 195, n. 1; who ascribes to him the Apostolic Palace, 1519-20, the church of Sta. Maria della Carità, 1553, the façade of the duomo, and the portico at the side of San Francisco, all buildings at Ascoli. Milizia, *Mem. degli Architetti*, vol. ii.; Carboni, *Art. Ascolani*, p. 157, both mention him as a sculptor. Leosini, *op. cit.*, cites a document, dated May 28, 1537, in which Cola thus mentions himself: 'Nos magister Nicolaus Filotesius d'Amatrice pictor et statuarius.'

The reader will have gathered from the preceding pages that sculpture in Apulia and the Abruzzi was exclusively employed for the decoration of church façades and portals; indeed we know of no other buildings thus adorned before the sixteenth century, and then but of two: one the municipal palace at Sulmona, whose rich Cinquecento façade has an elaborate frieze, ornate windows, statuettes, and bas-reliefs; the other the Palazzo Sylos at Bitonto, whose open loggia is covered with reliefs, Latin inscriptions, and profile heads in medallions of Apollo, Neptune, Mars, Medusa, and Orpheus, placed side by side with those of Scipio Africanus, Antoninus Pius, and Alexander, a medley of mythic and historical personages characteristic of an age of classical affectation.

Single statues were rarely made in any part of Italy even when sculpture had reached the highest period of its development, but in Apulia, with the exception of a pleasing figure of St. John the Baptist of the sixteenth century, in the church of St. Andrea at Barletta, none such exist. We say none, because we have no doubt that the colossal bronze statue, which stands before the guard-house in the same Apulian town, is a portrait of the Emperor Heraclius, cast at Constantinople in the seventh century. The military dress and accoutrements are Roman, but the head is Byzantine, and the diadem which encircles it is such as was worn by the early Greek emperors.¹ The noble and serene expression of the face (see tailpiece) answers well to the idea which we form of this valorous servant of Christ, this pioneer of the Crusaders, who invaded the Persian Empire to regain the Cross which Schaharbarz, the cruel ally of Chosroes King of Persia, had carried off to Ctesiphon after he had taken Jerusalem and burnt the Holy Sepulchre; and who made a pilgrimage to Jerusalem to replace the holy relic, and mounted the steep ascent of Calvary, bearing it like our Lord upon his shoulders. The attitude of the figure recalls this passage in the emperor's history; he stands holding aloft in his right hand the Cross which that right hand had redeemed from the Infidels. One minor point of truth to portraiture is the beardless chin, for we are told that when Heraclius became emperor, he cut off his beard

A.D. 1522.

A.D. 1502.

Statue of
the Em-
peror
Heraclius,
reigned
610-641.
Barletta.

A.D. 628.

A.D. 622.

¹ According to the *Chronicon Pascale*, Constantine the Great first wore a diadem of pearls on May 11, A.D. 330. Constans I. is represented upon coins wearing a diadem made of two rows of pearls with pendant bands. Julian, 360-363, and Jovian, 363-364, wear exactly such a coronet as described in the text, on coins of the time (Schultz, *Denkmäler der Kunst*, i. 148).

which he had worn till then.¹ Two different stories are told about the arrival of this statue in Italy, both of which coincide in the statement that the ship in which it was brought from Constantinople was wrecked off the coast of Barletta, leaving it stranded, like some huge leviathan, upon the beach, where it remained until the fifteenth century, when it was brought to the town in a mutilated state, and set up in the piazza, after the legs, the cross, and the ball which lies in the hollow of the left hand, had been restored by a Neapolitan bronze-caster named Albanus Fabius.² One of these accounts records that Heraclius himself had the statue cast by a Greek artist named Polyphobus,³ and sent it to Monte Gargano as an offering to the shrine of the Archangel Michael. The other, which wears a much greater air of probability, states that the Venetians brought it away from Constantinople, where it had possibly been set up soon after the emperor entered the city, on his return from Persia, mounted on a triumphal car drawn by four white elephants, and preceded by the rescued Cross.⁴

May 19,
1491.

A.D. 1204.

A.D. 628.

Apulia is scarcely richer in tombs than in statues. Of the few which exist those of the Norman heroes in the church of the Holy Trinity at Venosa possess the greatest historical interest.⁵ There

Tombs in
Apulia.

¹ In this respect it coincides with the description of Cedrenus: 'Imperator factus, barbam raserit, quam aluerit antè' (Giannone, *Storia del Regno di Napoli*).

² 'Albanus Fabius, qui ritè peritus in arte
Crura, manusque, pedes aptat utrinque faber.
Ipsa [*sic*] crucem gestat dextrâque, pilemque sinistrâ,
Tutor namque crucis, sicque monarche [*sic*] fuit.'

MS. in Barletta's Archives, cited by Paolo Grimaldi; Schultz, *op. cit.* i. 146.

³ 'Anno sexcenteno a partu Virginis Almæ
Constantini urbis hic [Heraclius] imperit [*sic*] egregiè.
Principis excelsi totam formavit ideam
Polyphobus Græcus, doctus in arte faber.'—*Ibid.*

⁴ Amédée Thierry, *Les Fils et Successeurs d'Attila*. Giovanni Villani, *Ist. Fior.*, says this statue is a portrait of the Lombard king Eraeo or Rachi (704-749), to whom he erroneously ascribes the defeat of Chosroes and the rescue of the Cross; evidently confounding the name of Erachio with that of Eraclio. Setting aside the costume, which is not at all like that of a Lombard king, such a statue would never have been erected in the eighth century at Barletta in preference to such important towns as Bari, Capua, or Salerno, as it was then a mere tower for the accommodation of travellers journeying between Trani and Cannæ (Giannone, i. 257, ed. Ven. 1766). In the introductory chapter to *Tuscan Sculptors*, this statue is referred to as possibly an Italian work, but having since seen the original, I have entirely changed my opinion.

⁵ Venusium, the birthplace of Horace, B.C. 65. The church of Santa Trinità was built in the eleventh century.

lies Robert Guiscard, whose body having been rescued from the deep, 'non absque labor' (*sic*), after the ship in which it was brought from Cephalonia had been wrecked on the coast of Apulia, was conveyed to Venosa and buried near his brothers—William of the Iron Arm, Count Drogo, and Count Humphrey.¹ There also lies his repudiated wife Alberada, in a plain sarcophagus, standing under a Gothic gable supported upon columns whose capitals are adorned with leaf-work.² To the same period belongs the tomb of Archbishop Elias, Abbot of the Benedictines, and founder of San Niccolò at Bari, which stands in that church at the bottom of the steps leading down to the crypt. The four rudely-carved and stiffly-draped Apostles in niches upon the front of the sarcophagus were sculptured a century after the death of the archbishop, whose virtues were commemorated by his successor the Abbot Eustasius in verses carved upon the steps of the high altar.³ None of the Hohenstauffens were buried in Apulia, although Frederic and his three sons, Henry, Conrad, and Manfred, all died there. Two of Frederic's wives, Iolanthe⁴ and Isabella,⁵ were buried in the crypt of the duomo at Andria, where a few finely-worked bits of marble and some small columns belonging to their monuments may still be seen lying among dead men's bones.⁶ The sarcophagus which contained the remains of King Charles II. of Anjou has disappeared from the duomo at Lucera, but the sepulchral effigy has been set up against the wall near the great portal. The king is dressed in a suit of chain armour, half concealed by a surcoat. His hair is cut across his forehead, and falls in long straight locks upon his shoulders. His hands are crossed, and his feet rest upon small dogs.⁷

¹ Guill. Appulus, pp. 277–78; Muratori, *Sc. Rer. It.* vol. v.

² It is thus inscribed—

'Guiscardi conjux Alberada hac conditur arca;
Si genitum quæres, hunc Canusinum habet.'

³ 'His gradibus tumidis ascensus ad alta negatur;
His gradibus blandis quærere celsa datur.
Ergo ne tumecas qui sursum scandere quæris;
Sis humilis, supplex, planus, et altus cris;
Ut pater Helias, hoc templum qui prius egit,
Quod pater Eustasius sic decorando regit.'

⁴ Daughter of Walter de Brienne, King of Jerusalem, and mother of Conrad.

⁵ Daughter of King John of England. ⁶ M. de Bréholles, *op. cit.* p. 91, note 9.

⁷ It is thus inscribed—

'Carolus II. Ansegavensis A.S. ccccc. Templum hoc Deo et Deiparæ dicavit.'

The tomb of Giovanni Antonio Balzo, Prince of Tarentum, in the church of San Pietro in Galatina,¹ is a striking example of an unsparing use of colour. The deceased lies dressed as a Franciscan monk, upon a sarcophagus under a Gothic baldacchino. His hair is painted red, and his hands and face flesh colour. Behind him hangs a red curtain, held back by angels whose crimson robes are picked out with gold. The shield which contains his coat of arms is supported by angels, and above it Christ sits enthroned between two Apostles. The blue background of the canopy is decorated with gilded stars, and the capitals of the octagonal columns which support it, resting upon lions of the old Romanesque type, are adorned with leaf-work painted and gilded. This tomb is probably the work of an artist bred in that Neapolitan school which grafted its own style of decoration upon the type of tomb introduced at Naples by those Trecento-Tuscan artists who followed in the steps of Giotto and Andrea Pisano; but their influence did not otherwise penetrate into Apulia, where all practice of sculpture seems to have ceased after the middle of the fourteenth century.

In the Abruzzi sculpture had a longer life, and reached its best period in the fifteenth century. The famous fountain at Aquila called Della Riviera, which was made by an architect and sculptor of the thirteenth century named Tancredi, a native of Pentima di Valva,² consists of an immense basin, surrounded on three sides by walls decorated with patterns in white and red stone. It is fed with water ever running from the mouths of ninety masks, now much broken and defaced. The portals of Sta. Maria di Colomaggio, Sta. Maria Paganica, Sta. Giusta, San Marco, and several other churches in the Romanesque style, are adorned with sculptured animals, full of life and truth to nature. The ornaments are elegant in design, but the figures in the reliefs about them are, like

Sculpture
at Aquila
in the
Abruzzi.

A.D. 1292.

Fourteenth
century.

¹ San Pietro in Galatina lies to the west of Otranto. King Charles II. of Anjou gave the district to Raymond del Balzo, who, with his wife Isabella, is buried in the Balzo Chapel at Santa Chiara at Naples.

² Pentima is a small town built on the site of Corfinium, not far from Solmona. Zani, *Enciclopedia Met.* xv. 331, mentions Tancredi and the Bolognese sculptor Rengheri (Aulico di Tancredi e Boemondo), with whom he has been confounded; *ibid.* xvi. 72, 282. The date and the name of the artist are inscribed upon a stone set into the wall of the fountain: 'A.D. MCCLXXII. Magis. Tangredus de Pentima de Valva fecit hoc opus.' Leosini, *op. cit.* p. 70, states that the north wall of the fountain with its masks was added, long after Tancredi's day, by Alessandro Ciccione, an Aquilan architect and sculptor.

The Cam-
poneschi.

A.D. 1432.

the statuettes, stiff and clumsy. The lords of Aquila under the Angevine kings were the Camponeschi.¹ Count Lalle and his sons Ludovico and Battista lie buried in a monument, made by a German sculptor, Walter Alcmanno, in the church of San Giuseppe.² Its Gothic arch is supported upon spiral columns resting on the backs of lions. The sepulchral effigy of Count Lalle, attended by two genii, lies on the sarcophagus; and behind it appears his son Ludovico on horseback, who says the poet Ciminello³—

‘Co’ suoi guarnamenti
Da capo a piedi, senza fallo,
Parea un San Giorgio quando sta a cavallo.’

The general effect of this tomb is picturesque, but the work is coarse, and the figures are inexpressive and ill-proportioned. Centuries, rather than years, seem to lie between it and the very beautiful monument which Maria Pereira, Countess of Montorio, the widow of Count Lalle, a woman of remarkable intelligence and piety, caused to be sculptured for herself and her infant daughter Beatrice at San Bernardino. Its general design is that adopted by Civitale, Desiderio, and other eminent Tuscan artists of the Cinque-cento. The sarcophagus, adorned with beautifully-carved cherub heads, festoons, and leaf-work, is raised upon a high base, and stands within an arched recess. Upon it lies the mother, her head covered with a veil, and her figure concealed under a long robe. (See Plate VIII.) Her hands rest upon a book, the upper part of her body inclines a very little to the right, and her head droops towards her shoulder so that her gentle face is slightly turned towards the spectator. Her child, who lies under the sarcophagus, between two mourning genii, is a perfect image of repose. Death has set his seal but lightly upon the sweet baby face, and upon the little hand which rests upon the bosom, and upon the straightly-laid limbs that have ceased their once restless motion.⁴ Any one conversant with

¹ ‘Quando i Re di Napoli volevaro dalla città cosa alcuna ottenerc, era loro di mestiere guadagnar primo i Camponeschi.’—Camillo Porzio; Leosini, *op. cit.* p. 21.

² This artist made a monument in the church of San Domenico to the Knight Niccolò Galioffi (*ibid.* p. 123).

³ *Historia Aquilana*, canto ix. stanza xviii. Poema Storico, *ap.* Muratori, *Ant. Ital.* vol. vi.

⁴ Upon the monument is this inscription—

‘Beatrici Camponesce, infanti dulci, quæ vixit mens. xiv.
Maria Pereyra, Noroniaque mater,

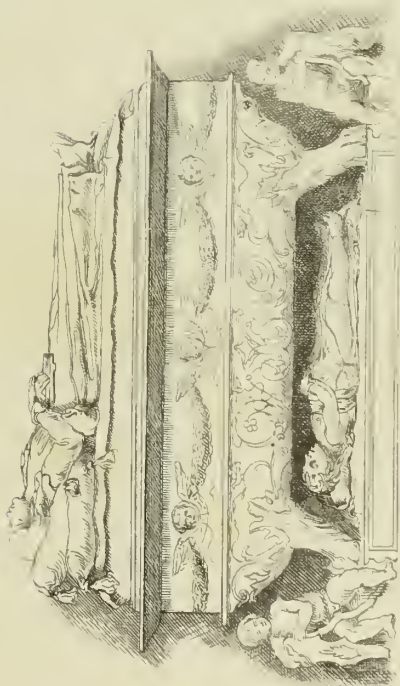


Fig. 11. 11. 11. 11.



Fig. 12. 12. 12. 12.

the Tuscan school of the fifteenth century would recognise its influence upon the sculptor of this monument, who can have been no other than the Andrea dall' Aquila, mentioned as the pupil of Donatello by Niccolò Severino the Sienese envoy, in a letter of recommendation to Cristoforo Felice, one of the officers of the city council, and director of the works at the Cathedral of Siena.¹ After speaking of him as a very remarkable sculptor and painter, the writer says that Andrea's sculptures about the triumphal arch of Alfonso of Aragon at Castelnuovo had excited the jealousy of his fellow-artists by their superiority, and concludes by advising the director to apply to Donatello himself for further information. In assigning the Pereira monument to Andrea, we depart from the common opinion that it was made by Maestro Salvestro dall' Aquila.² Its great superiority in design and execution to the shrine of San Bernardino³ in the same church, which was certainly sculptured by Salvestro and his pupil Salvatore Aquilano leads us to this belief.

Andrea
dall'
Aquila.
June 8,
1458.

Salvestro
dall'
Aquila
and Sal-
vatore
Aquilano.

The shrine
of San Ber-
nardino.

The shrine was erected, at an expense of 20,000 golden florins, by Giacomo di Notar Nanni, a rich merchant who stood high in favour with King Charles II. and King Frederic of Naples, and who was a great benefactor to the churches and religious houses of Aquila. It is an immense square pile, adorned with statuettes, ornamental work, and reliefs, the most important of which (see Plate III. No. 3) represents the Madonna enthroned upon clouds borne

Tam paterno quam materno genere orta,
Petri Lalli Camponesci Montorii Comitum conjux,
Filiæ suæ unicæ benemerenti et sibi vivens posuit.'

¹ This letter is printed in the *Documenti per la Storia dell' Arte Sanese* by Carlo Milanese, and quoted by Schultz, iii. 190. Another Andrea dall' Aquila, in the succeeding century, studied under Alessandro Vittoria, at Venice. Cicogna, *Isc. Venete*, ii. 124, Mem. originali, June 15, 1578: 'Ricudo io Alessandro chome Messer Sigismundo dal Aquila mio eugino mi mandò Andrea suo nipote pregandome che io gli insegna a operare nella scoltura p. che loro vestiria et io lo acetai volentieri e lo tengo in casa mia a spese et il veste del mio, usando ogni sorte di diligenti p farlo imparare l' arte e costumi.'

² Leosini, *op. cit.* p. 197; Caprucci, 'Breve descrizione dell' Aquila,' MS. and Pico MS., quoted by Leosini, at p. 187, both mention two Salvestros. Leosini, p. 188, thinks there was but one. Cicognara, *St. della Scultura*, mentions one, and one only is spoken of in Vasari, *Comm. alla Vita di G. Majano*, iv. 11. Salvestro, who was the son of Giacomo da Solmona, was called also l'Aquilano and d'Arisehi, from a castle in the territory of Aquila.

³ San Bernardino da Siena died at Aquila in 1444.

up by cherubs, with the infant Christ standing upon her knee blessing the kneeling Donator, who is presented to him by San Bernardino. The figures of the patron saint and the donator are simply draped and well grouped; the Divine Child is dignified in attitude and bearing, but the Madonna sits awkwardly and has a self-conscious air; and San Giovanni Capistrano, who kneels on her right hand with a banner in his hand, is mannered and theatrical. The festoons, birds, fruits, and grotesques want that sharpness and delicacy which characterises such ornamental work upon the best Quattrocento tombs, and the statuettes of SS. Peter, Paul, Francis, Anthony, Sebastian, Catherine, John the Baptist, and John the Evangelist, as well as the bas-relief of the Resurrection of our Lord at the back, hardly rise above mediocrity. The altar-piece given by Giacomo Nanni to a chapel in the church of the Madonna del Soccorso is also ascribed to Salvestro, but without proof we can hardly accept it as his work on account of its superior style. The whole of its central space is filled with angels with gilded wings and draperies, relieved against a blue background, and grouped in a manner which recalls Luca della Robbia, whose masterpiece in the Vetusti Chapel at San Bernardino undoubtedly influenced the unknown artist.

Altar-piece
in the Ma-
donna del
Soccorso.



CHAPTER II.

NAPLES AND ITS NEIGHBOURHOOD.

THE earliest art record at Naples relates to a portrait of Theodoric, King of the Ostrogoths, which was so closely connected with the royal fortunes that the head crumbled away when he died; the torso, piece by piece, on the death of his nephew Atalaric and of his daughter Amalasunta; and the lower part of the body when the Goths under Totila laid siege to Rome. Some writers have supposed that it was a statue, but Procopius plainly indicates that it was a mosaic when he tells us that it was made of coloured stones very nicely fitted together, and that it fell away from the wall.¹ We know then of no Neapolitan sculptures earlier than those Byzantine-looking bas-reliefs in the chapel of San Giovanni a Fonte adjoining the cathedral, which belonged to a pulpit made for the old church of Sta. Reparata. The minute figures in these compositions (which represent scenes from the history of Samson and incidents in the lives of SS. Joseph, George, and Januarius) are in the style and almost in the proportions of those carved upon ivory caskets, diptychs, and altar-fronts. No other marble works exist before the middle of the thirteenth century. The liberal patronage which the Emperor Frederic II. extended to art was chiefly bestowed upon architects, such as Niccola Pisano and Bartolomeo da Foggia, and only two of the buildings which they erected in all parts of his kingdom were adorned with sculpture. One of these was Castel del Monte, and

Image of Theodoric.

A.D. 526.

A.D. 531.

A.D. 552.

Pulpit at Sta. Reparata.

Frederic II. as a patron of art.

¹ Ταύτη τε ἀπᾶσα ἐκ τοῦ τοίχου ἐξίτηλος ἢ εἰκὼν γέγονεν. ‘Quæ cum ita se habuissent Gotthis Romam obsedentibus reliquæ partes imaginis à femoribus ad imos pedes corruerunt itaque ex pariete effigies *prorsus abolevit*.’—Procopius, *de Bello Gotico*, Greek text, with Latin translation by Claudius Maltretus, Parisiis, MDCLXII., lib. i. ch. xxiv. p. 371.

A.D. 1234.

the other the Castello delle due Torri, which Frederic caused to be built at one end of the bridge over the Vulturnus when he fortified Capua. The three statues above its portal represented the Emperor seated and raising his hand with a menacing gesture, and his two devoted followers, Pier delle Vigne and Taddeo di Sessa.¹

A.D. 1085-
1121.Pulpits at
Salerno.A.D. 1153-
1181.

It is not at Naples, but in the cathedrals of some of the beautiful and ancient towns in its neighbourhood, that we must look for early sculptures. In the duomo at Salerno, whose bronze gates were cast at Constantinople and given to the church by the noble Salernitan Landulph Botromile, and his wife Guinsala, we shall find two beautiful marble pulpits, which were made in the twelfth century for the Archbishop Romualdus II. That on the north side of the aisle, which is the finest of the two, rests upon granite columns, whose capitals are decorated with delicately-carved leaf-work, figures and animals.² In front of the pillars above the capitals at the back stand little nude figures holding up the leaf ornament of the frieze with both hands; and at its corners and sides are placed the symbols of the Evangelists, SS. John and Matthew, with statuettes of the Prophets Isaiah and Jeremiah. Its panels are covered with the richest mosaic-work, composed of porphyry, serpentine and gilded glass, into which flowers and birds are introduced with the most charming effect.³

Pulpit at
Ravello.
A.D. 1272.

Beautiful as this pulpit is, it is surpassed by that which Nicolò di Bartolomeo⁴ made for the duomo at Ravello by order of Nicolò

¹ Charles V. demolished this castle in 1537. The mutilated statue of Frederic was set up in a niche to the left of Porta Romana. It is engraved in Agincourt's well-known work. Vide M. de Bréholles, *op. cit.*; and Kington, *op. cit.* i. 455.

² It is inscribed with these words: 'Romoald. Seeund. Salernitan. Archiepiscopus, præcepit fieri hoc opus.'

³ L' anonimo Salernitano, *Mon., Germ. Script.* vol. iii. ch. xevii. p. 467, mentions a 'lectorium miræ magnitudinis ex gipso' which Bishop Ajo erected in the duomo at Salerno about the middle of the ninth century. It was destroyed in 1076, when Robert Guiscard, having besieged the city, took possession of it and founded the present edifice.

⁴ Bartolomeo da Foggia, the father of Nicolò, built a palæe for the Emperor Frederic II. at Foggia, A.D. 1233. See Apulian chapter. The artist's name is thus inscribed on the pulpit: 'Ego Magister Nicolaus de Bartholomeo da Foggia marmorarius hoc opus feci.' Cavalcaselle, *Hist. of Painting in Italy*, i. 130, speaks of the *works* of this artist as so like those of Niccola Pisano that they may be mistaken. But the sculpture about this pulpit is the only existing *work* by Nicolò di Bartolomeo; and if the bust be a work of the fifteenth century, as we believe, the two profile heads are all that remain to us for comparison. These certainly are not

Rufolo, a member of one of the richest and most influential families in the south of Italy, and a descendant of the great admiral of the same name who founded the church in the eleventh century.¹ It is raised high upon six inlaid spiral columns resting upon the backs of lions, and is covered with marble and mosaic work. The arched doorway at the back, by which it is entered, is surmounted by the colossal bust of a crowned woman, and decorated with two marble profile heads relieved against a rich mosaic background. The bust, said to be a portrait of Sigelgaita, wife of Nicolò Rufolo, has that immobility of feature and fixedness of gaze which invests Egyptian heads with a peculiar sublimity. The hair growing low upon the forehead is rolled back from the face; two long tassels embroidered with pearls fall like earrings on either side of the long neck; the nose is long and straight; the eyes which are somewhat near together, gaze steadfastly upwards; and the large mouth is drawn down with a marked expression of scorn. As a work of art it is so superior to the clumsy and feeble profile heads, supposed to be portraits of the donators, that we are inclined to accept the suggestion of a Neapolitan writer that it is a portrait of the famous Queen Joanna II. of Naples, and consequently more than a century later in date than the pulpit, of which it does not like them form an integral part.² The ambos for the reading of the epistle and gospel are works of the early part of the twelfth century, and like the episcopal throne and the candelabra near the high altar are decorated with mosaics.

We have already described the bronze gates of this church in our account of Barisanus of Trani³ Of all those which he cast they are perhaps the finest; and can be easily compared with Byzantine bronze-work at Amalfi and Atrani.

at all Pisan in style, besides being in every respect inferior to the poorest of Niccola Pisano's sculptures.

¹ Vide Sehultz, *op. cit.* ii. 276, for a notice of the Ruffolo family, with genealogy.

² Panza, *Istoria dell' Antica Repubblica d' Amalfi*, Napoli, 1724, in 4to. ii. 83. Sehultz, ii. 271, objects that it cannot be Queen Joanna, because there are no Angevine lilies in her crown. He however allows that the profile heads are very inferior to it.

³ The principal sources of information are, the *Vite dei Pittori, Scultori ed Architetti Napoletani*, di Bernardo de' Dominici, 3 vols. Napoli, 1844; the *Storia dei Monumenti di Napoli*, by Camillo Nap. Sasso, 1 vol.; and a MS., which treats of Neapolitan artists, by Cav. Massimo Stanzioni, in the library of the Royal Museum, no. 235; it was written in 1650.

Masuccio I.
N. 1230,
M. 1305.

About
1274.

Let us now turn to sculpture at Naples in the thirteenth century, during which flourished that somewhat mythical architect and sculptor, Masuccio I., and his friend Pietro di Stefano. According to the very unsatisfactory and often contradictory accounts of Masuccio I. given by his countrymen, his first master was the unknown painter of that miraculous crucifix at San Domenico which is reputed to have spoken to St. Thomas Aquinas.¹ After this master's death, Masuccio went to Rome in company with a foreign architect, and there studied 'quanto di bello e di antico vi era;' but hearing that Giovanni Pisano had been appointed architect to King Charles of Anjou, he returned to Naples, and eventually succeeded that eminent artist as royal architect. In this capacity he is said to have laid the foundation of the duomo, and to have designed S. Domenico Maggiore, though the honour of having erected these and other churches is also claimed for the Tuscan architects, Niccola and Giovanni Pisano, as well as for Maglione and Arnolfo del Cambio, both scholars of Niccola, who resided at Naples for several years.²

A.D. 1234.

Monument
of Pope In-
nocent IV.

The sculptures pointed out by Neapolitan writers as the works of Masuccio I.³ have either disappeared or are now known to be the works of other hands, such as the bust of Cardinal Raimondo Barile; a bas-relief of Christ between two saints; the tomb of Jacopo di Costanzo; a crucifix in the Capella de' Caracciuli; and the monument of Pope Innocent IV. The latter consisted of several successive stories adorned with mosaics and terminated by a half arch, whose

¹ De' Dominici mentions, as early Neapolitan painters, Pippo Tesauro, Tommaso degli Angeli, Simone Napolitano, F. di Simone, &c.; of whom Cavalcaselle, *Hist. of Painting in Italy*, i. 318, says, not only no positive records exist, but of whom no paintings are known.

² Niccola Pisano was at Naples from 1221 to 1231, during which period he built and completed the castles Capuano and dell' Uovo. Giovanni Pisano worked at Naples from 1268 to 1274, and perhaps again in 1279, to build Castelnuovo. Maglione, who built a portion of the church of San Lorenzo, was at Naples about 1266. Masuccio II.'s share in the erection of this building was so much greater than Maglione's, that he should be rather regarded as its architect. It was completed in 1324. See Vasari, i. 266, note 5. A document of the year 1284, January 25, speaks of it as then nearly finished. See Schultz, iii. 39; *Doc. Reg. Karol. I.* b. 76, A.D. 1284. Arnolfo del Cambio was in the employ of Charles of Anjou in the year 1277, as we know by the king's letter to the magistrates of Perugia (*ibid.* no. 128, vol. iv. p. 50. See also Vermiglioli, *Le Sculture della Fontana di Perugia*; and Vasari, i. 269, note 2).

³ Sasso, *op. cit.* p. 64. This work is little more than an echo of what Schultz calls 'der fabelnde de' Dominici.'

lunette contained a bas-relief of the Pope and the Archbishop Humberto di Montorio who erected it, kneeling before the Madonna;¹ but nothing now exists save the sarcophagus in the left transept of the duomo, upon which lies the effigy of the pontiff dressed in a long robe and wearing the triple crown upon his head. It is a simple and expressive figure, and especially interesting as a portrait of the pope who excommunicated Frederic II. at the Council of Lyons.² This monument cannot be by Masuccio I., who died about thirteen years before its erection, nor by Pietro di Stefano, who survived him only about five years; but it may be the work of his son, Masuccio II., the godson and pupil of Masuccio I.

Died 1251.

A.D. 1318.

Masuccio II.,
born
1290(?),
died
1387(?).

According to De' Dominici and his copyists, nearly all the churches and tombs of this epoch are to be attributed to this artist; but so many of their assertions have been proved incorrect, that we have but little faith in those which are not confirmed by documentary evidence. They tell us that when he was a very young man he attracted attention by a design for the church of the SS. Annunziata, and that on the death of his master Masuccio I. he spent several years in study at Rome, and then returned to Naples, where he was graciously received by King Robert and commissioned to build the church of Sta. Chiara³ which had been commenced by an incompetent foreign architect. There seems no reason to doubt the truth of this story, but it is not easy to believe that he sculptured the Angevine monuments within its walls, as their character bespeaks a Tuscan influence, under which, as far as we know, Masuccio never came. Several Tuscan artists resided at Naples in the course of the fourteenth century, and it is natural to suppose that they with their scholars sculptured all such. There was, for instance, Maestro Tino or Lino da Camaino, a noted Sienese architect and sculptor, who came to Naples before the year 1321, and probably died there about sixteen years later.⁴ He was employed by Duke Charles of Calabria, with Francesco da Vico

Tino da
Camaino.

A.D. 1325.

¹ Gregorovius, *Les Tombeaux des Papes*, p. 113.

² Innocent IV. belonged to the Genoese Fieschi Counts of Lavagna. He died at Naples, after a reign of eleven years.

³ Dedicated in 1340, according to the inscription on the campanile. Schultz, *op. cit.* iii. 62.

⁴ *Tuscan Sculptors*, i. 99; Schultz, iii. 57.

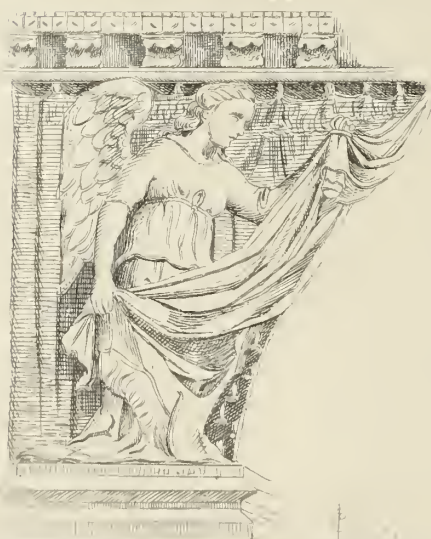
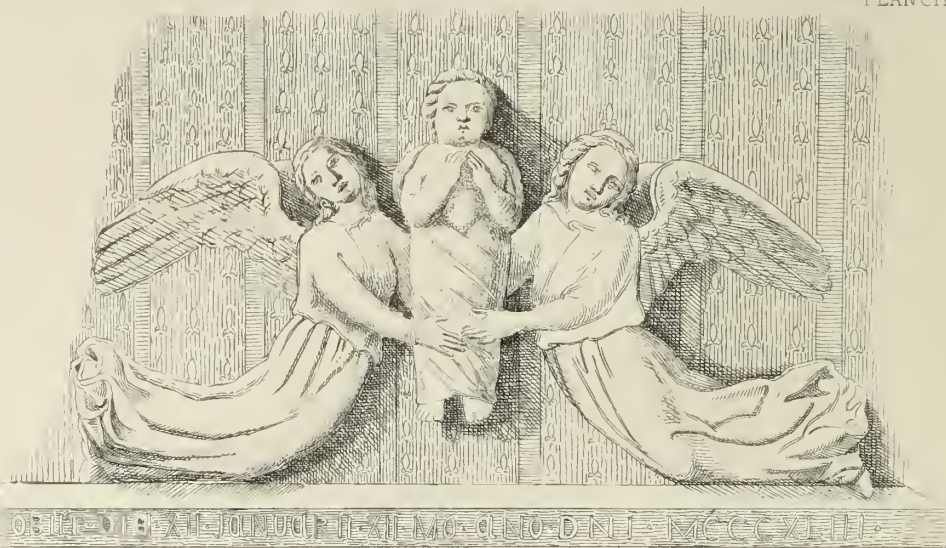
Died 1323.

Tomb of
Queen
Maria
at Sta. Ma-
ria Domna
Regina.

and Matteo di Bolocco, to build the Carthusian church and cloister of San Martino; and was appointed by the last will and testament of Queen Maria (widow of Charles II. of Anjou), together with a Macstro Gallardus or Gerardus da Sermona, to make her monument in the church of Sta. Maria Domna Regina, which she had rebuilt and endowed.¹ This tomb, which is erroneously attributed to Masuccio II. by Neapolitan writers, consists of a sarcophagus standing under a tent-like canopy. Winged statues of Fortitude with a dead lion and a club, Justice with globe and sword, Prudence with double face, holding three books in her hand, and with a snake about her arm, and Moderation with a bird pecking at a fruit in her hand, support the sarcophagus. Its front is divided into niches by colonnettes spanned by pointed arches, whose spandrils are adorned with mosaics. The niches are filled with seated figures of King Robert and his first wife Iolanthe of Aragon, his father King Charles II., his son the Duke of Calabria, and his brother St. Louis of Toulouse, relieved against a background of black marble. Angels hold back the curtains from above the Queen's effigy, which lies under a Gothic canopy supported upon marble pillars incrustated with mosaic. A medallion of Christ giving the Benediction is placed in the centre of the gable, on one side of which the kneeling queen is presented to the Madonna by an angel, while on the other she stands holding a model of the church. Two angels are placed on the sides of the sloping roof, on the apex of which is a small figure holding a shield, upon which keys and crosses are sculptured.

This monument must have served as a type for those at Santa Chiara. Their architectural features are identical; each consists of a Gothic canopy supported upon columns, beneath which stands a sarcophagus with a sepulchral effigy, exposed to view by curtain-drawing angels. The figures in some of the bas-reliefs are relieved against a dark blue background thickly studded with gilded lilies, and have their hair, robe-borders, and accessories picked out with gold. In others the white figures are set upon a background of

¹ Doc. 368, Schultz, iii. 146, mentions an order given by King Robert to his agents at Rome to obtain and forward the marbles needed by the sculptor Gallardus for this monument. Documents of the time of King Charles II. record the appointment of Tino da Camino and Gallardus, and mention the sums paid to them during its progress and when it was completed, A.D. 1326.



black marble. This system of decoration¹ was either first used at Naples upon the tomb of Queen Maria, which we have just described, or upon the pulpit at Sta. Chiara, whose bas-reliefs represent early Christian martyrs, broken on the wheel, decapitated, or immersed in boiling oil. The figures are treated very simply, being in fact mere silhouettes, which stand out against the black marble background as if cut in white paper. (See Plate IX. No. 2.) The sharp contrast is disagreeable when brought too near the eye, but at a great distance, as in the eleven bas-reliefs from the life of Saint Catherine upon the front of the organ loft, it has the advantage of giving great distinctness to outline. The Angevine monuments at Santa Chiara are of rare historical interest, inasmuch as they commemorate that eventful epoch in Neapolitan annals which commenced with the reign of King Robert and ended with that of his granddaughter, the too famous Queen Joanna I. The most important among them is that of King Robert himself: 'signor savio ed espertissimo in pace ed in guerra, e riputato un altro Salomone dell' età sua.'² Passionately fond of books, which 'were always by his side by night and by day, sitting or walking, in war and in peace, in prosperity as in adversity,'³ this rare monarch won the gratitude of the men of letters of his time by the esteem in which he held them, and their admiration by his personal attainments. Before Petrarch was crowned with laurel at Rome, he went to Naples and voluntarily submitted to be examined by King Robert, who gave him a diploma setting forth his titles to the honour about to be conferred upon him by the Roman senate, bestowed upon him his royal mantle to wear at the ceremony⁴ and

Angevine
tombs at
Sta. Chiara.

February
1341.

¹ This system of decoration was used by the Greeks. Bas-reliefs in Parian marble were attached to the frieze made of the black marble of Eleusis which runs round the four sides, and the northern prothesis of the Erechtheion at Athens. M. Beulé (*Acropole d'Athènes*, ii. 287) says, 'Cependant l'aspect de figures blanches qui se détachaient sur un fond noir eût été dur et triste, s'il n'eût été adouci par les teintes qui distinguaient selon l'habitude les ornements, les chevelures et les draperies.'

² Giamone, *op. cit.* iii. 126; Cantù, *St. degli Italiani*, vol. ii. ch. vi. p. 741, and ch. xiv. p. 868.

³ 'Nec minis, nec insultibus nec blanditiis fortunæ, nec inertia temporum à studiis abstrahi quivit; unquam, seu pacis seu belli negotium tractaret, seu curam corporis ageret, per diem et per noctem, ambulans sedensque libros propè se voluit.'—*De Rer. Mem.* i. 405.

⁴ Gregorovius, *Geschichte der Stadt Rom*, vi. 210.

being unable on account of his great age to assist at it in person, sent in his stead two officers of his household.

An ardent partisan of the Popes to whom he owed his crown, much of King Robert's reign was passed in fighting for them against the German emperors Henry VII. and Louis of Bavaria, who would have destroyed his kingdom had not the first died suddenly at Buonconvento, and the second been forced to retreat from Rome. Occupied in repeated and fruitless attempts to get possession of Sicily, and constantly obliged to reduce his turbulent barons to subjection by force, his public life was full of disquietude, while the death of his only son Duke Charles of Calabria, upon whose tried capacities for government he had counted in the future, clouded his private life with bitter disappointment and grief. The succession had by Duke Charles's death devolved upon his daughter Joanna, who had been married by King Robert to his nephew Andrea.¹ Their unhappy union, and the character of the future queen, filled the old monarch with apprehension, and helped to bring down his grey hairs in sorrow to the grave. A few months after his death Queen Joanna announced by letter to her faithful subject Jacobus de Pactis, that she had commissioned the Florentine brothers Pancius (Sancius) and Johannes to erect a monument to her grandfather at Santa Chiara.² These artists, who are otherwise unknown, erected the imposing Gothic structure which surmounts the doorway to the nuns' choir, towering above the high altar. Its Gothic canopy rests upon double columns, decorated with well-draped statuettes of the Virtues, some of which are very pleasing in sentiment. The gable is adorned with a roundel supported by angels, containing a bas-relief of the resurrection of our Lord. Under this canopy is a recess shrouded by curtains ornamented with golden lilies. Their heavy folds are held back by angels who look down upon the dead king. (See Plate IX. No. 3.) Dressed as a Franciscan monk, with a crown upon his head and a cross upon

Jan. 16,
1343.

Tomb of
King
Robert.

¹ Andrea was the son of Carobert, king of Hungary, whose claims to the throne of Naples as grandson of Charles II. of Anjou and son of Charles Martel had been set aside by Pope Clement V. in favour of King Robert

² Reg. Johannæ I. sine litera, fol. 8, no. 1, doc. cdxix., dated September 1, 1343. The contract 'Inter curiam nostram ex parte una et magistros Sancium et Johannem de Florentia marmorarios fratres,' is dated February 24, 1343. (Vide Schultz, *op. cit.* iv. 170.) This contract clearly proves that the general attribution of the monument to Masuccio II. is erroneous.

his breast, he lies on the top of a sarcophagus, whose front is decorated with a row of flat niches, containing small figures in low relief of the king with his two wives, Iolanthe and Sancia, and of his son Duke Charles with his wife Maria of Austria, and their daughter Queen Joanna, relieved against a deep blue background studded with golden lilies. Above this curtained recess is a lofty tabernacle similarly decorated, containing a life-size statue of the king seated and holding a globe and a sceptre in his hands. (See Plate IX. Fig. 4.) The lines of his face are hard and stiff, his eyes without expression and his figure clumsy and ill-proportioned. Above the tabernacle is a group of St. Francis and Santa Chiara in the act of presenting King Robert and Queen Sancia to the Madonna, who sits with the infant Jesus standing upon her knee.

The Tuscan features of this monument are repeated in all the tombs about the choir. Giannone tells us that Duke Charles was the first member of the royal family buried at Sta. Chiara, but as he died long before the church was completed, his body must have been deposited elsewhere in the interim, and his monument may not have been made until after that of King Robert.¹ The recumbent effigy is draped in a royal mantle painted blue and decorated with golden lilies, and the front of the sarcophagus is adorned with small figures in relief representing the duke, with a sceptre and a sword, sitting in the midst of his counsellors and vassals, the first in their robes of office, and the last in short doublets and cloaks. The wolf and the lamb drinking out of the same cup, sculptured at his feet, symbolise the wise and just conduct of affairs by which, while governing the kingdom during his father's absence, he induced the turbulent nobles to live at peace with their inferiors. The winged figures of Justice, Temperance, Prudence, Force, Clemency, and Hope, grouped about the columns which support the sarcophagus, are the well-merited emblems of his virtues. Though the general effect of this tomb is rich, the figures sculptured about it are cold and lifeless, and of little value apart from their office as decorative

Tomb of
Charles
Duke of
Calabria,
died No-
vember 10,
1328.

¹ *Storia di Napoli*, iii. 128. When King Robert (says Giannone) asked Duke Charles how he liked Santa Chiara, he replied that, being without transepts and surrounded by many little low-roofed chapels which opened out of it like stalls, it looked to him like a stable. Piqued by this answer, or moved by a prophetic spirit, the king said, 'God grant, my son, that you may not be the first one of us to eat in this stable.'

accessories. They are greatly inferior to those sculptured at the same period by Balduccio Pisano for the tomb of St. Peter Martyr at Milan, and yet their unknown sculptor came like Balduccio within the range of Giotto's vivifying influence, when that great painter worked at Naples for King Robert after working for Azzo Visconti at Milan.¹ The only piece of sculpture at Santa Chiara which reminds us of him, is a bas-relief set up in memory of the infant Maria Durazzo who, wrapped in swaddling clothes, is borne to heaven by two angels.² (See Plate IX. No. 1.) Their type of face and cast of drapery are decidedly Giottesque, and the simple trust expressed in the child's face and attitude is such as the great painter would not have disowned. It is uncertain whether Marie de Valois, the second wife of Duke Charles, or his daughter Joanna I., lies buried in the monument next his own.³ The recumbent effigy draped in a long blue mantle lies on the top of the sarcophagus, which rests upon female Caryatides standing on the backs of lions. The queen and her attendants are represented on the front of the sarcophagus, one end of which is decorated with well-draped figures of St. Elizabeth and Santa Chiara in flat Gothic niches.⁴ In another Gothic tomb on the opposite side of the church lies Maria, the sister of Joanna and wife of her second cousin Charles, Duke of Durazzo. The short-proportioned, broad-faced figures in the bas-reliefs upon it are of white marble set against a black background. Here, as in all the other reliefs of which we have been speaking, the figures are tame and lifeless, with little or no attempt at action, but in the bas-relief of the dead Christ between the Madonna and St. John upon the tomb of Agnese di Perigord (mother of the duke) the faces are so grotesquely twisted that it is hard to tell whether they smile or weep, and their gestures are violent and extravagant.

Character
of these
sculptures.

There are then six distinct styles perceptible in the sculptures at Sta. Chiara which we should thus define. The first and best is

¹ Cavalcaselle says that the Incoronata frescoes generally attributed to Giotto were painted long after his death. He states that King Robert called him to Naples in 1330.

² 'Obiit die XIII. Januarii, XII. mo. año Dñi 1344.'

³ Giannone, *op. cit.*, says, at vol. iii. p. 194, *Storia di Napoli*, that Johanna is buried there; but the inscription upon the tomb which records her name is considered to be of doubtful authenticity.

that of the curtain-drawing angels and the statuettes in niches upon King Robert's monument, all probably the work of the Tuscan artists employed by Queen Joanna. The second and worst is that of the seated statue of King Robert, which reminds one of an ugly idol. The third is that quiet, lifeless, but comparatively correct style, in which the effigies and relief figures upon the monuments of Duke Charles of Calabria, Queen Joanna I., and Maria da Durazzo are executed; the fourth is the Giottesque style of the relief of her infant daughter; the fifth, that extravagant and mannered style exemplified by the relief upon the tomb of Agnese di Perigord; and the sixth, that of the simple arid outlines upon the pulpit and organ-loft. Rejecting the co-operation of Masuccio II. in any of these works, we accept him as the sculptor of the very picturesque Gothic tomb of the Duchess Catherine of Austria at San Lorenzo, which differs from them in every respect. It is a quadrangular structure, with a pointed roof supported upon spiral columns, divided midway by the sarcophagus, under which a doorway leads into the choir. The sombre hue of the dark stone of which it is constructed is lightened by mosaics let into the spirals of the columns, the pinnacles at each end of the architrave, and the lunette. Statuettes of SS. Peter, Paul, Catherine, and Louis of Toulouse stand at the head and feet of the recumbent effigy, and the front of the sarcophagus is decorated with roundels containing half-figures in relief of the Madonna, SS. John the Evangelist, Anthony of Padua, Francis, and Santa Chiara. No Tuscan influence is here perceptible, but the curtain-drawing angels again appear in the monuments of Carlo da Durazzo, and of Robert d'Artois and his wife Giovanna da Durazzo in the same church, which are possibly by the artists who made King Robert's monument. Little has been accomplished towards clearing up the obscurity which prevails about Masuccio and his works. His name is not mentioned in any inscriptions or documents of the time, and no better proof of his ever having existed is to be found than vague tradition and bold assertion, which fixes the date of his death in 1387 at the age of ninety-six.

Tomb
of the
Duchess
Catharine
of Austria
at San
Lorenzo.

Died 1347.

Died 1387.

But few among the marbles of the fourteenth century by anonymous sculptors, besides those already spoken of, are worthy of attention. One only, though very poor as a work of art, may be described on account of its subject. It is an *ex-voto* bas-relief, or

Ex voto
bas-relief.

the outside of the church of St. Peter Martyr, which was dedicated to the Holy Trinity by a certain Franceschino da Brignole, who had twice escaped death when all his companions were drowned.¹ It represents Death as a crowned skeleton, standing above a heap of dead kings, popes and bishops, in colloquy with a merchant who, while offering a sack of gold as a ransom for his life, says:

‘ Tutti ti volio dare
Se mi lasci seampare;’

but the inexorable answer of the monarch is:

‘ Sc me potesti dare
Quanto se poteste dimandare
Nun te pote scampare la Morte
Se ti viene la sorte.’

A tablet in the centre of the relief is covered with an inscription, in which Death asserts his power over all mankind, and warns those who read to make good use of their remaining term of life.

As we have found the fourteenth century filled with the name of Masuccio II., so shall we find the fifteenth occupied with the names of his scholars, Andrea Ciccione and the Abbate Bamboccio. The first of these artists, who is said to have built the churches of Santa Marta and Monte Oliveto, and to have sculptured a monument to Giosuè Caracciolo, formerly in the duomo, was selected by Queen Joanna II. to make that of her brother King Ladislaus for the church of San Giovanni a Carbonara.² It is a towering pile, three stories in height, rising above the door which leads

August 14,
1361.

Andrea
Ciccione.

Tomb of
King La-
dislaus.

¹ ‘ Mille laudi faecio a Dio Padre ed alla Santa Trinità—due volte me aveano scampato, tutti gli altri furono annegati—Franeeschino fui de Prignale feci fare questa memoria alli 1361 de lo mese di Agosto, 14 Iudizione.’

² There are no certain data as to the author of this tomb. Ciccione is not mentioned by Summoute (*Historia della Città e Regno di Napoli*), Colano or Eugenio Carraeiolo (*Napoli Sacra*). All that we know about him rests upon the doubtful testimony of Cresconius and de’ Dominiei. (Vide Schultz, iii. 86.) Giannone, iii. 230, says that, as Ladislaus died excommunicate, Giovanna had him buried without pomp at San Giovanni a Carbonara. Afterwards she raised a monument to his memory, ‘per la qualità di quei tempi assai magnifico e reale, ehe ancor oggi si vede.’ The same writer speaks of King Ladislaus and Queen Joanna II. as ‘due portentivi mostri di libidine e di laidezza.’ After the death of Carlo III. (detto della Pace) the throne of Naples was disputed between his widow, Queen Margaret, for her son Ladislaus (whose cause was favoured by Pope Urban VI.), and Louis of Anjou (the adopted son of Queen Joanna I.), backed by the anti-Pope Clement VI. Ladislaus was a proud, ambitious, prodigal, and dissipated man. He died at the early age of thirty-six, A.D. 1414.

from the choir into the sacristy. Four colossal statues of Temperance, Prudence, Justice, and Fortitude flank this doorway, and serve as Caryatides to support an open arched gallery, within which are placed six seated statues of life-size, representing King Ladislaus and his mother, Royalty, Charity, Faith, and Hope. Above this gallery is a curtained recess, which contains a sarcophagus bearing the recumbent effigy of the King watched over by curtain-drawing angels, and figures in relief of the King and Queen, and two other royal persons. Upon the topmost pinnacle of the structure Ladislaus is again represented, seated upon his war-horse, and holding a sword in his right hand. The eyes of the statues and statuettes are coloured, their hair and robe-borders are gilded, and they are relieved against backgrounds painted blue and adorned with gilt fleurs-de-lys.¹ The general effect of the monument, with its statues, statuettes, arches, and pinnacles, its gilding and colour, is imposing, but close examination reveals coarsely-executed details and clumsily-proportioned forms, which show Ciccione to have been a mediocre sculptor, who working in the style of his predecessors reproduced their defects upon a magnified scale.

After thus employing Ciccione to perpetuate her brother's memory, Queen Joanna called upon him to render a like service to that of her lover, the Grand Seneschal Gian Caracciolo who after long ruling Naples with the power and state of a king, was murdered by a band of conspirators. In the days of his prosperity he had built a chapel at San Giovanni a Carbonara, and in it his bloody corpse was buried by four monks on the night after his assassination.² The monument which Ciccione raised upon the spot where they laid him consists of a sarcophagus supported upon the shoulders of three armed knights, who bear in their hands emblems typical of Justice, Strength, and Prudence. A stiff realistic statue coloured to resemble life stands upon the top of the sarcophagus, between two seated lions with helmets upon their heads. Gaudy with colour and gilding, ugly in design, and coarsely executed in all its details, this monument has but one original feature of doubtful taste, namely, the representation of the Virtues in a military garb.

August 19,
1432.

Tomb of
Ser Gian
Caracciolo.

¹ Lionardo di Bisuccio, a Milanese artist, gilded this monument as well as that of Ladislaus; and Scilla, a sculptor from Milan, worked with Ciccione upon both.

² Giannone, iii. 256; Cantù, *op. cit.* vol. ii. ch. xiv. p. 880.

Bamboccio, born 1351, died 1422 (?).

A.D. 1407.

Portal of the duomo.

Monuments by Bamboccio.

Margaret of Durazzo, died 1412.

We have found little to say in praise of Ciccione, and we cannot say much more in that of his contemporary, the Abbot Antonio di Domenico Bamboccio, from Piperno. He built the overloaded and extremely florid Gothic façade of San Giovanni a Pappacoda, and the portal of the duomo. The Cardinal Enrico Minutolo, by whom it was ordered, was so delighted with it, that he made him abbot of a convent near Naples from which he derived a revenue of four hundred ducats a year. The Cardinal is represented in the lunette of this portal kneeling before the Madonna, to whom he is presented by his patron saint; and in the pointed gable are groups of angels and a roundel, within which is sculptured the coronation of the Madonna. The side posts and pinnacles are enriched with niches containing statuettes of saints, and the tall finial is surmounted by the statuette of an angel. The architecture is overloaded with ornament, and the figures are short, heavy, and lifeless. We need not describe the monument of Cardinal Enrico Minutolo, nor that of Cardinal Carbone.¹ The curtained recess, the watching angels, the recumbent effigy and the Gothic canopy, are elements common to both, but while the first is profusely and gaudily coloured after the fashion of the old Neapolitan school, the second is like the Angevine tombs at Sta. Chiara, not only in general form, but in the use of a black background in the relief upon the front of the sarcophagus.² The best features of the Carbone tomb are the statues of the Virtues under the sarcophagus, which, though thickset and inexpressive, are carefully draped and well posed. There are no essential points of difference between it and the monument by Bamboccio to Margaret of Durazzo in the duomo at Salerno. Four statues of Prudence, Force, Temperance and Justice support the sarcophagus, whose front is adorned with a bas-relief representing the Queen seated upon a throne, surrounded by nuns and ladies of her court. Thus

¹ Cardinal Carbone, a Neapolitan patrician, and the reputed nephew of Pope Boniface IX., was a Cistercian monk, renowned from his youth for learning and devotion to the Romish Church. He filled many offices of trust under Popes Urban VI. and Boniface IX., and died at Rome A.D. 1405. (Cardella, *Memorie dei Cardinali*, ii. 297.)

² This tomb stands in the Minutolo chapel above the altar. The baldacchino is ascribed by de' Dominici to Masuccio II., but we believe it to be by Bamboccio, as its sculptures are in the same style as the altar-tomb. The simple sarcophagi on either side of the altar, with recumbent effigies, reliefs of saints in roundels and mosaics, are probably by Masuccio II. Cardinal Orso Minutolo (in 1327) and Filippo Minutolo (in 1303) lie buried in them.

far our artist's style is cold and uninteresting, but the bas-relief upon the tomb of Lodovico Aldamoresco, in the cloister of San Lorenzo, shows us that as he grew old it became extravagant and confused. The tomb formerly stood in the family chapel within the church, where an inscription exists which tells us that it was made in the seventieth year of his age by Bamboecio, painter and sculptor in all sorts of stone and metal, for the faithful and beloved counsellor of King Ladislaus, the admiral of his fleet. This distinguished personage lies clad in armour, with a dog at his feet, on the top of the sarcophagus which is supported by four knights, Aloisius, Antonius, Perottus, and Galeottus degli Aldamoreschi, with turbans upon their heads, and with swords and lances in their hands. The relief on the front of the sarcophagus represents a crowd of persons confusedly put together, all pressing towards the Madonna, who sits at one end of the composition clad in robes cut up into numberless sharp-cornered superposed folds. Behind her stands St. Catherine with other saints, and before her kneels a knight, upon whose shoulder one of the three kings rests one hand, while with the other he offers her a globe surmounted by a cross. Another member of the family approaches her led by an angel, and a crowd of women, pages, soldiers with banners, and horses choke up the remaining space.

Lodovico
Alda-
moresco,
died 1414.

Bamboecio died about a year after completing this tasteless, overcrowded, and rudely sculptured work. The simplicity and absence of pretension, which but slightly redeemed the monotonous and formal style of the school to which he belonged, were the fruit of Tuscan influence, but while the Tuscan masters who settled in the southern capital during the fourteenth century thus favourably affected art, their successors, though men of an infinitely superior grade, left it much as they found it. At the time of Bamboecio's death Ghiberti and Donatello were in the plenitude of their powers, and only seven years later Donatello and Michelozzo erected the noble tomb of Cardinal Brancacci in the church of San Angelo a Nilo. Later in the century Antonio Rosellini and Benedetto da Majano enriched Monte Oliveto with bas-reliefs of great beauty; Giuliano da Majano built and sculptured the portal of Santa Barbara; and several excellent sculptors from other parts of Italy aided in decorating the superb triumphal arch over the entrance to Castelnuovo, which commemorated King Alfonso's triumphal entry into Naples.

Tuscan
artists
working
at Naples.
A.D. 1427.

A.D. 1412.

Alfonso of
Aragon.

Although Joanna II. had adopted Alfonso of Aragon as her heir long before her death, she left her kingdom by testament to René d'Anjou, who for some time succeeded in maintaining possession of it against Alfonso, and against the Pope, who declared it to be a fief of the Church. The fortunes of Alfonso were for a time adverse. He was beaten in a naval battle by the Genoese, and given up as a prisoner to Filippo-Maria Visconti, then Lord of Genoa as well as of Milan, whom he so thoroughly persuaded of the danger to his own possessions if an Angevine prince were seated upon the throne of Naples, that he not only liberated him, but also furnished him with means to regain his kingdom. This had in the meantime been facilitated by the death of the famous Captain Giacomo Caldara, who had espoused the cause of King René; and Alfonso, having discovered a subterranean passage under the walls of Naples, entered the city, and put an end to the long-established rule of the house of Anjou.¹ In the following year the municipal authorities decreed that a triumphal arch should be erected in his honour. The date of the decree is generally given as that of the erection of the arch, but as we know that the great round towers between which it stands were not built until eight years later it is impossible that it could have been commenced so early as is usually supposed.² There is a story that the arch was first raised upon the piazza of the duomo, and that Alfonso at the solicitation of one of his knights who complained that it interfered with the view from his windows, ordered it to be taken down. If this be so the current date doubtless refers to the time when this first arch was set up, nor is it unlikely that it was a temporary structure, intended to try an effect which was found to be unsatisfactory in so confined a space.³

A mortuary inscription at Sta. Maria Nuova tells us that the principal architect of the existing arch was Pietro di Martino, from Milan,⁴ an artist much in favour with the king, who bountifully

¹ Cantù, *op. cit.* vol. ii. ch. cxiv. p. 882; Giannone, vol. iii. ch. vii. lib. xxv.

² The contract for the tower was made on the 19th of April, A.D. 1451, with certain masons from La Cava, named Honofrio de Jordano, Pertellus de Mariano, Coluza de Steseio, and Carolo de Mariano. (Vide Schultz, vol. iii. p. 186, doe. cdxlix.)

³ Schultz, iii. 116.

⁴ 'Petrus de Martino Mediolanensis, ob triumphalem arcis novæ arcum solerter structum rege in equestrem ad sacra (?) ordinem et ab ecclesia hoc sepulchro pro se ac posteris suis donari meruit, MCCCCLXX.'

A.D. 1442.

A.D. 1443.

Triumphal
arch in
Alfonso's
honour at
Castel-
nuovo.
A.D. 1451.

rewarded his services, and raised him to the rank of cavaliere.¹ The sculptors of its bas-reliefs were Isaia da Pisa, Silvestro and Andrea dall' Aquila, and some unknown artists.²

Pietro di Martino,
died 1470.

It is divided into four stories, three of which are pierced with arches, while the fourth is decorated with niches containing statuettes of the Virtues. Each of the arches is flanked by Corinthian columns, and the spaces between the stories are adorned with rich friezes, composed of amorini with festoons, masks, putti, lions' heads, children riding on sea-horses, &c. &c. Every inch of space is covered with leaf and other ornament, worked with the utmost care. The figures are sculptured in bold alto-relief within recesses (divided by canellated columns and pilasters), whose ceilings and walls are elaborately ornamented with medallions and panels. King Alfonso is represented, in two of the reliefs, surrounded by his knights clad in armour; in one with his head bare, standing with a dog lying at his feet, in the other wearing his helmet, and leaning on his shield. The knights are armed with spears, daggers, lances, and shields, and though a little stiff in outline, are living and varied in attitude and expression. In a large bas-relief upon the second story the king appears in a triumphal car surrounded by a crowd of people. The two genii which support the royal arms are perhaps by Andrea dall' Aquila, the scholar of Donatello. The cold uninteresting late Renaissance style of the river gods, masks, and statuettes, sculptured by Merliano da Nola in and about the lunette which crowns the whole structure, contrasts most disadvantageously with that of the earlier sculptures, which belong to a period when the antique was imitated without slavishness. Giovanni Merliano da Nola is, nevertheless, the most lauded as he is the best-known of Neapolitan sculptors. He was the son of a leather merchant named Giuseppe, who being obliged to leave Nola and take up his residence at Naples on account of a lawsuit with his former partner, fell ill and died there from anxiety of mind. Having shown a decided taste for drawing and modelling, the young Giovanni was allowed to enter the studio of Agnolo Aniello di Fiore,³ a noted sculptor in the latter part of the fifteenth century,

Giovanni
Merliano
da Nola.

A.D.
1478 (?).

Agnolo
Aniello
di Fiore,
born 1465.

¹ Celano, *Notizie di Napoli*, iii. 38; Sesta Giornata.

² Vide Appendix to *Tuscan Sculptors*, vol. ii. p. 210, letter C.; and the Commentary appended to the life of Giuliano da Majano, Vasari, vol. iv.

³ De' Dominici incorrectly states that he was a son or nephew of the well-

whose best work is the tomb of Franceseo Caraffa in the Cappella del Crocifisso at San Domenico.¹ Here he must have made astonishing progress, if it be true that he sculptured the wooden bas-reliefs of the history of our Lord for the sacristy of the church of the Annunziata before he was twenty. Their pictorial character lends a colour of truth to the statement that he made them under Aniello's influence, but the attitudes of many of the figures, bits of the draperies, and especially the statuettes of prophets, are so plainly inspired by Michel-Angelo, whose works Merliano is said to have studied very closely at Rome, that we are disposed to assign to them a later date. The influence of Michel-Angelo is not shown by an exaggeration of muscular development or violence of action, nor by anatomical display or treatment of surface, but rather by such minor matters as the posture of hands, and the character of architectural accessories. The monuments of three brothers in the church of San Severino illustrate this remark, and may be taken as perhaps the best examples of Merliano's style. Few stories are more tragical than that of Iacopo, Aseanio, and Sigismund, the 'virtuous, valorous, and handsome' sons of Ugo San Severino, Conte della Saponara, and his 'prudent and pious wife,' Ippolita de' Monti. Scandalised by the shameless intrigues of Donna Lincia,

Tragical
fate of
the three
brothers
San Se-
verino.

known Neapolitan painter, Colantonio del Fiore, which cannot be, as that artist died in 1444. He also errs in saying that Agnolo studied under Andrea Ciccione, who died in 1455. Neither could he have been related to a second Colantonio da Napoli who flourished in 1524. (Vide Schultz, vol. iii. p. 170, note 1; *ibid.*) The annotators of Vasari, vol. ix. p. 19, note 6, say that Merliano first studied under Aniello, and subsequently under Michel-Angelo. Vasari, ix. 21, says he died in 1558; de' Dominici, that he was born in 1478 and died in 1560.

¹ The statuettes of Prudence, Fortitude, and two saints in the pilaster niches of this monument are weak, but the bas-relief in the lunette, which recalls Mino da Fiesole, is much superior to any Neapolitan work of the time. It represents St. Domenic presenting a kneeling devotee to the Madonna, who sits under an arch with a vase of flowers by her side. This monument and that of another member of the Caraffa family directly opposite to it, evidently by the same hand, is far superior to the tomb of Alagni da Buccianico by Aniello, died 1477, in the same chapel. The knight's effigy lies on the top of a sarcophagus, in the front of which his wife is sculptured in flat-relief. The hair, robe-borders, and wings of the figures, angels and cherubs, which decorate it are gilded. The bas-relief of St. Jerome, dated 1515, doing penance at the foot of the cross, a stiff awkwardly-posed figure in the left transept of this church, is ascribed to the same master by de' Dominici, who also points out a bas-relief in wood of St. Hubert, at Santa Maria la Nuova, as his work, in which the saint, a simple devotional figure, kneels at the foot of a hillock on which stands a stag with a cross between his antlers. In the background are attendants holding a horse.

the wife of her husband's brother Geronimo, Donna Ippolita endeavoured, but without success, to open his eyes. The evil feeling thus engendered between them was fanned into a flame by Donna Lincia, who, furious at the death of one of her lovers, a servant of the three brothers, persuaded Don Geronimo to compass the death of his nephews by means of two Sicilian servants. The fatal deed was accomplished after a hunting party, when the unsuspecting victims, having stopped to refresh themselves, drank poison in their wine, and unable to obtain relief, expired soon after reaching home. Their unhappy parents sought to allay their grief by the celebration of sumptuous funeral rites, in which all the nobles of the city took part. Count Ugo it is said, soon after died mad, but Donna Ippolita survived him for many years. A touching inscription upon her grave-slab, behind the high altar of the Cappella San Severino, bears witness to her grief.¹ The one striking feature of the monuments of her sons are the life-size statues seated upon the sarcophagus. In each the head is thrown back, and the limbs contracted as if by pain, not violently, but enough to hint at the cause of their approaching death. The architecture is late Renaissance, and the bas-reliefs represent the Madonna adored by angels; God the Father in a glory of cherubim, worshipped by Enoch and Elias; Christ with seraphs and angels; and several saints. Though very mediocre they are among the best of Merliano's bas-reliefs, which are generally in an ultra-picturesque style. Take, for example, those upon the sides of the tomb of the viceroy Don Pedro da Toledo at San Giacomo degli Spagnuoli, filled with troops of soldiers on foot and on horseback led by Don Pedro, a clumsy figure on an awkward steed. Hills and towns, harbours crowded with shipping, and skies filled with clouds, form the backgrounds to these overcrowded, ill-composed pictures in stone, which are really beneath

Nov. 5,
1516.

M. 1548.

Their monuments
by Merliano.

Tomb of
the Viceroy Don
Pedro da Toledo,
died February 12,
1553.

¹ 'Hospes miserrima,
Miserrimam deflens orbitatem,
En illa Hippolyta Montia
Post natus feminae infeliciss.

Quæ Ugo Sanseverino conjugii
Treis masc. expectationis filii peperit,
Qui venenatio poculis
Vicit in familia pro scelus,' &c.

The incidents of this story are taken from a manuscript, entitled *La Verità svelata*, written by Silvio and Ascanio Corona. This MS. was copied for me by its obliging possessor, the Cav. Tito d'Albono, of Naples. Geronimo and his wife, who were imprisoned at Castelnuovo and condemned to death by Don Raimondo da Cordova, viceroy of Naples, were eventually liberated by Don Cesare de' Ruggieri, who, yielding to the entreaties of their daughter Maria, interceded in their favour with Isabella of Anjou.

criticism. The monument is of an oblong shape, and has a flat top with feebly characterised allegorical figures at its four corners (see Plate X.), and life-size statues of the viceroy and his wife at one end kneeling before a *prie dieu*.

Other
works by
Merliano.

One of the best among the many works by Merliano in the churches at Naples is an elaborate altarpiece at S. Aniello, representing the Madonna sitting on a crescent moon and holding the graceful, child-like, but not divine Infant upon her lap. She looks graciously down upon two kneeling figures, who are presented to her by SS. Domenic and Augustine. Below them are souls in purgatory lifting up their arms for aid. In another Madonna della Misericordia, at San Pietro ad Aram, the nude figures of the rising dead are Michel-Angelesque in style, and carefully modelled. There is also a marble group of the Madonna and Child, well draped and gracefully composed, in the sacristy of Santa Maria delle Grazie, with small figures below it rising from rocky tombs. At San Domenico there is a relief of the Virgin and Child over an altar, with statuettes of SS. John and Matthew, at whose side stands a little angel holding an inkhorn into which the evangelist dips his pen, a bit of vulgar realism which shows a very low standard of art. The best of Merliano's groups is that of the Madonna with the infant Christ and St. John, above the Ligorio altar in the church of Monte Oliveto. The youthful Saviour, who standing upon his mother's knee leans forward towards the little St. John, is extremely childlike and natural in action. Some little proof of the influence which Antonio Rossellino and Benedetto da Majano had upon him is visible in his bas-relief of the baptism of our Lord, at San Giovanni Maggiore, which is delicate in work and flat in surface. The high altar at San Lorenzo is ascribed to him, as is also the statue of San Sebastian at San Pietro a Majella, and the heavy figure of St Michael at San Pietro ad Aram. Compared with other Neapolitan artists, Merliano stands high, but he holds no place by the side of the really great Italian sculptors, for his rounded forms, though sometimes graceful, are never beautiful, and his style is wanting in vigour and individuality.

Girolamo
Santa Croce,
n. 1502,
m. 1537(?).

In technical qualities he was surpassed by his compatriot and rival Girolamo Santa Croce, the pupil of a mediocre sculptor named Matteo, who completed his studies in sculpture and architecture at Rome. His best group is that which he made in competition with



del et inc

Merliano for the Pezzo altar at Monte Oliveto. The gable of the niche in which it stands rests upon double Corinthian columns, between which are somewhat mannered statues of Saints John and Peter. The Virgin with the Child standing upon her knee is well draped and carefully worked. The influence of Michel-Angelo is unmistakeably evident in the pose of the body and hands, and in the cast of drapery of the St. Peter, but it is not exaggerated or mannered like other works of that great man's scholars. As in Merliano's case, the works of Michel-Angelo which this artist knew, belonged to his earlier style, in which there was much less show of anatomical knowledge, and much less of that sublime exaggeration in form and attitude, which led those who came under his influence at a later period into fatal error.

The Arcadian bas-relief upon the tomb of the Neapolitan poet Giacomo Sannazaro is unquestionably Santa Croce's best work. He was commissioned with Montorsoli, Michel-Angelo's scholar, to make this monument for the church of Santa Maria del Parto, but as he died while it was in progress it is uncertain how much of it is his.¹ The bust, the amorini, and the architectural details are not sufficiently characteristic to guide us in attributing them to one or other artist, but the two seated statues are evidently by Montorsoli, and the bas-relief is as clearly by Santa Croce. Apollo sits in the midst of the composition dressed in long flowing robes and playing upon the lyre; behind him writhes the unhappy Marsyas, and opposite to him sits Pan playing upon the syrinx; between them is Neptune with his trident, and in the background a nymph. The attitude and relative position of the figures, their character and draperies, show a study of the antique which is to be met with in no other work of the Neapolitan school; the Apollo is dressed, like the lyre-playing Apollo at the Vatican, in long flowing robes,² the

Tomb of
Sannazaro.

¹ Vide *Tuscan Sculptors*, ii. 29, life of Montorsoli.

² 'Scopas fut l'auteur de l'Apollon citharède, l'Apollon qui joue de la lyre (κιθαριστής), l'Apollon inspiré. . . . Nous savons que l'Apollon citharède de Scopas était dans le temple d'Apollon Palatin élevé par Auguste. Les médailles, Properce et Tibulle nous apprennent que le dieu s'y voyait revêtu d'une longue robe—

Ima videbatur talis illudere palla; (*Tib.* III. iv. 35).

Pythius in longa carmina veste sonat' (*Prop.* II. xxx. 16).

(Ampère, *Hist. Romaine à Rome*, iii. 292, 293.)

Pan is a satyr of the true antique type, and the body of Marsyas is bent backwards like that of a mænad in a Bacchanalian revel. Here again we find signs of Michel-Angelo's influence, in the marking of the muscles and the position of the hands. The surface of the marble is highly polished and the details are elaborated with great care.

It is hard to understand how the author of this work could have sculptured such a feeble, ill-proportioned, badly-drawn relief as the Taking-down from the Cross in the church of San Pietro ad Aram,¹ or that of the Incredulity of St. Thomas in Santa Maria delle Grazie; crowded compositions, made up of figures whose draperies are cut up in sharp, wiry folds. The same want of individuality and the same defective draperies are to be found in a second bas-relief of the Taking-down from the Cross in the Annunziata, but here the figures are as much too short as they are there too long.

No other Neapolitan artists rose above mediocrity. Vasari records the name of Mino del Reame, and characterises him as presumptuous, arrogant, and boastful.² Like other weak sculptors, Mino had a fancy for making colossal statues, thus calling attention to faults which in smaller figures might have passed unnoticed. They are strikingly manifest in his colossal statues of SS. Peter and Paul, which stand like two huge clumsy dolls in the vestibule of the sacristy at St. Peter's. The St. Paul is said to be a portrait of Demetrius, the despot of the Morea, who brought the head of St. Andrew as a present to Pope Pius II., but the resemblance cannot be striking, as we are told that he was '*procerus et pulcher aspectu*.'³ Vasari tells us that Mino made a monument at Monte Cassino and several unspecified works at Naples, but his testimony about this artist is quite contradictory as in one passage he makes him the sculptor of some of the figures upon the base of the monument of Pope Paul II., now in the crypt of St. Peter's,⁴ and in another

¹ Vide de' Dominici, ii. 155; Vasari, vol. xii. p. 28, note 1.

² Vol. iv. pp. 131, 132.

³ '*Despotus Moreæ Demetrius qui caput S. Andreæ Romam detulit, sub Pio II. Papa. Romæ obiit A.D. 1471 ad ejus exemplar Papa Paulus II. statuam ingentem marmoream S. Pauli quæ extat ad sealas S. Petri effingi fecit.*'—Ciaconius, ii. 958. These statues stood until 1847 at the foot of the great flight of steps which lead up to St. Peter's.

⁴ This statement, made at vol. iv. p. 132 in the life of Paolo Romano and Mo. Mino, Vasari himself contradicts in the life of Mino da Fiesole, iv. 233.

attributes it entirely to him, thus confounding him with Mino da Fiesole, its real author, who was immeasurably his superior.

The tomb of Niccolò di Sangro, in the Capella del Crocifisso at San Domenico, by Domenico d'Auria, is bad in design and execution ; nor is that of Bernardino Rota in the same church, or the bas-relief of the Conversion of St. Paul at Santa Maria delle Grazie any better. Caccavello's beheading of St. John at San Giovanni Maggiore is coarse and unmeaning, and his tomb of Fabricio Brancaccio at Santa Maria delle Grazie is in all respects a poor work. Both artists were scholars of Naccarini, whose tombs of Ferdinando Majorca and Porzia Camilia at San Severino are worked in a smooth, cold, and unmeaning style. Their broken pediments, and the statue of Ferdinand reclining in uneasy slumber upon his elbow, indicate a period of decadence beyond which we are not called upon to venture ; let us look therefore elsewhere for better masters and better sculpture.

Domenico
d'Auria,
died 1575.

Annibale
Caccavello,
born 1515,
died 1596.

Naccarini.



60 TAIN. 50.

CHAPTER III.

ROME.

‘Peuple guerrier et politique, la domination fut son but constant, son but exclusif. . . . Détourné par ses graves pensées, par cette vie toute pratique des spéculations de la philosophie et de la culture des arts, il ne vit guères dans l’une qu’un amusement de l’esprit, et dans les autres qu’une sorte d’ornement propre à relever l’éclat du pouvoir, et des jouissances pour la richesse.’—Lamennais, *Esquisse d’une Philosophie*, ch. iii.

Indiffer-
ence of the
Romans to
art.

IN the history of sculpture at Rome before the Christian era, prefixed to the first part of this work, we endeavoured to show how exclusively the Romans were indebted to the Etruscans and Greeks for their bronzes and marbles, and that being completely taken up with war and politics, and filled with the one idea of domination, they looked upon the cultivation of art with indifference, and valued its masterpieces chiefly as signs and ornaments of power and wealth. The pressing necessities which weighed upon them in the earlier stages of their existence were indeed so imperious as to preclude the manifestation of any love for the arts, but as none such was made when Rome sat upon the seven hills as mistress of the known world, we are justified in concluding that Virgil was wise when he advised his adopted countrymen to leave to others the task of breathing life into bronze and marble, and confine themselves to those arts of government for which nature had so wonderfully fitted them.¹ True of the past the words of the great Mantuan were equally prophetic of the future, for when national schools began to develop in other parts of Italy Rome remained comparatively

¹ Excedent alii spirantia mollius æra,
Credo equidem; vivos ducent ex marmore vultus; . . .
Tu regere imperio populos, Romane, memento;
Hæ tibi erunt artes: pacisque imponere morem,
Parcere subjectis et debellare superbos.’—*Æneid* vi. 848.

sterile, and filled with foreign studios was content as of old to owe the best monuments and statues in her churches and palaces to strangers.

We have no exact account of the statues accumulated in Imperial Rome, but their number must have been immense, for at the end of the fifth century, although Constantine had despoiled it to adorn Constantinople, and the Goths and Vandals under Alaric and Genseric had destroyed a great number of masterpieces, the streets, public squares and buildings seemed still filled with these mute witnesses to her past grandeur. Many of the statues which had been saved by Theodoric were thrown down and broken to pieces a half century later by Totila, and so many others perished as time went on, that in the early part of the fifteenth century there remained but 'five of marble and one of bronze,' 'nor,' writes an eye-witness, 'could one pass anywhere without seeing antique fragments built into walls like worthless stones, or lying defaced and neglected upon the ground.'¹ The miserable condition of Rome under Pope Gregory the Great is graphically depicted in one of the twenty-four homilies preached by this pope when Rome was threatened by the Lombard king Agilulph: 'See,' he says, 'to what a state the whilom mistress of the world is reduced; worn down by immense calamities, by the desolation of her citizens, by the assaults of her enemies, by the abundance of her ruins, we are about to see fulfilled in her what the Prophet Ezekiel prophesied against the city of Samaria.'² O Rome! thy baldness has spread like that of the eagle, for the baldness of man affects his head only, but that of the eagle his whole body so that when he grows very old, his down and feathers fall from all his limbs.' In the same strain, an anonymous poet³ of the seventh or eighth century writes—

Statues at Rome.

A.D. 325.

A.D. 410, 455.

A.D. 493.

A.D. 546.

A.D. 590 - 601.

‘Heu undè Roma ruis!

Servorum servi nunc tibi sunt domini.

Constantinopolis florens nova Roma vocatur,

Mœnibus et muris, Roma vetusta, eadis.’

¹ Poggio Bracciolini Traversari, *Besch. Roms*, i. 256.

² Homilia vi. col. 1374, lib. ii. vol. i. and Hom. ix. lib. i. col. 1253, Sancti Gregorii in Ezechielam, *Op. omnia*, Parisiis, 1705.

³ Muratori says this epigram is of the seventh or eighth century, *Ant. St. It.* diss. 21, ii. 148; also quoted in *Beschreibung Roms*, i. 242, and said to have been written at the end of the eighth century.

Mediæval
Rome.

A.D. 1082.

A.D. 1084.

A.D. 1305–
1370.

A.D. 1309–
1367.

A.D. 1318.

June 28,
1366.

Oct. 16,
1367.

A.D. 1420.

Revival of
art under
Charle-
magne.

A.D. 771–
795.

A.D. 795–
816.

A.D. 359.

Rome from the beginning of the ninth to the early part of the fifteenth century suffered by internal feuds, by the attacks of the Emperor Henry IV. and Robert Guiscard, who did her even more harm than the Goths or Vandals had done, and finally by the removal of the popes to Avignon. Her great nobles the Frangipani, the Colonna, and the Orsini, turned her ruins into fortresses; robbers ravaged the Campagna and plundered the pilgrims journeying to the shrines of the Apostles; grass grew in her streets, and vines overran her fallen temples; her inhabitants were decimated by the pestilence, and her towers and basilicas were shattered by the earthquake. All this Petrarch eloquently sets forth in his appeal to Pope Urban V.¹ ‘How can you,’ he writes, ‘sleep peacefully upon the banks of the Rhone, beneath ceilings fretted with gold, while the Lateran, mother of all churches, lies roofless upon the ground, exposed to wind and rain; while the houses of the Holy Peter and Paul tremble, and while the temple of the Apostles is a ruin, a shapeless heap of stones fitted to extort sighs from breasts of stone.’² The return of Pope Urban brought no immediate remedy, and it was not until the election of Pope Martin V. by the Council of Constance put an end to the schism which had long divided the Church, that a new era of prosperity opened for Rome. During all these long centuries of decline the arts were neglected, and only from time to time was a spasmodic activity brought about by exceptional causes. Thus in the days of Charlemagne fallen edifices were raised, churches were adorned with mosaics, and new buildings were erected by the Popes Hadrian I. and Leo III. Many works which still exist, or are known to have existed, show that the use of the chisel was never completely abandoned. Among these are several sarcophagi in the Lateran museum, and that of the Prefect Junius Bassus in the crypt of St. Peter’s, works of the fourth century; the bronze statue of the titular saint which was cast in the fifth century by order of Pope Leo I.³ in commemoration of the miraculous delivery of Rome

¹ ‘Wie er als Jüngling an Benedict XII, als Mann an Clemens VI geschrieben hatte, so schrieb er jetzt als Greis an Urban V.’—Gregorovius, *Geschichte der Stadt Rom*, vi. 418.

² Fr. Petrarchæ *Op. omnia*, vol. ii. lib. vii. col. 815, Epist. rer. Senilium.

³ Torrigio, *Sac. Grot. Vat.* pp. 126–27, and Platner, *Besch. Roms*, ii. 177. Some critics believe this figure to be an antique with restored head and hands.

from Attila by the intercession of SS. Peter and Paul; and the statue of St. Hippolytus in the Lateran museum, known to be a work of the sixth century by the form of the letters in his Paschal calendar upon the side of the 'cathedra.'¹ In the seventh century the atrium of St. Peter's contained so many Papal tombs that it was called the portico of the Popes.² Many of them were destroyed when the venerable basilica was pulled down by Julius II. and his successors, but greatly as we deplore their loss we must not exaggerate its artistical importance, for they were either simple slabs bearing inscriptions, or such sarcophagi as we see in the Lateran museum, without sepulchral effigies,³ adorned with bas-reliefs representing scenes from Holy Writ. A few inscriptions and sarcophagi in the crypt of St. Peter's are all that remain of these monumental splendours. The earliest Papal inscription among them is that of Pope Boniface IV.; and the earliest Papal tomb an old Christian sarcophagus with Scriptural bas-reliefs, which contain the bones of Pope Gregory V.⁴ The next is an immense Roman sarcophagus of oriental granite, with masks carved upon its lid, and festooned ox skulls upon its sides, in which lies Adrian IV., Nicholas Breakspear, the one English pope, who hung and burnt the Italian martyr Arnaldo da Brescia, and crowned Frederic Barbarossa.⁵ Of equal historical and far greater artistical interest than these borrowed tombs is that of Pope Boniface VIII., evidently the work of one of the Cosmati,⁶ a Roman family of artists of

Papal
tombs at
St. Peter's.

A.D. 608-
615.

A.D. 996-
999.

A.D. 1154-
1159.

Boniface VIII.,
died 1303.

¹ *Besch. Roms*, ii. 329. The upper portion of this statue is a modern restoration.

² Before the year 408 the popes were buried in the catacombs; then in the portico of St. Peter. (*Ibid.* vol. i.)

³ 'Le principe de la représentation individuelle de la personne n'était pas encore solidement établi.'—*Les Tombeaux des Papes romains*, par F. Gregorovius, Trad. française de J. J. Ampère, p. 55.

⁴ See Tav. xlv. *Sac. Vat. Bas. Crypt.* Dionysius, vol. i., and a description of the sarcophagus at vol. i. p. 115, in which the author says the pope was first buried elsewhere: also, Torrigio, *Sac. Grot. Vat.* p. 349.

⁵ Dionysius, *op. cit.* p. 49.

⁶ As anyone may see by comparing it with the tombs of Giovanni Cosmati at Santa Maria Maggiore and at Santa Maria sopra Minerva. Vasari, vol. i. p. 244, note 3, says that Arnolfo del Cambio built the chapel and sculptured the tomb which he signed with his name. But neither Cicognara nor other searchers have ever been able to find this signature, and that author, as does C. Boito, *Arch. Cosmatesca*, p. 31, believes it to be by one of the Cosmati. Torrigio, *Sac. Gr. Vat.* p. 371, says it is the work of the mosaicist, Fra Giacomo Torriti, as does De Angelis in his life of Fra Giacomo, p. 24. There were two artists of this name, the first a

A.D. 1605.

whose works we shall soon have occasion to speak. It consists of a sarcophagus, over whose front falls a heavily-fringed and richly-embroidered altar-cloth, disposed in symmetrical folds. Upon it rests the recumbent effigy of the deceased, wearing a pointed tiara with a double crown upon his head,¹ embroidered gloves upon his hands, and embroidered slippers upon his feet. When it was removed from the chapel of St. Boniface in the basilica, which the pope had designated as his place of sepulture,² the sarcophagus was opened, and as we know by the accounts of several eye-witnesses, the body was found in a wonderful state of preservation. The face wore a severe expression, and the long and beautiful hands were so perfect as to excite the greatest admiration.³ A small woollen mitre covered the head, and the body was draped in pontifical robes richly adorned with subjects taken from the New Testament.⁴ A half-figure in marble of the same pope, of a ruder type than the monumental effigy and probably sculptured in his lifetime, is preserved in another part of the crypt, in the chapel of Santa Maria Pregnantium.⁵

A.D. 432-440.

A.D. 688.

In the seventh century the bodies of those popes who were especially venerated were transferred from the vestibule to the interior of the basilica.⁶ The first popes so honoured were Leo the Great, to whom a magnificent monument was erected in the vestibule of the sacristy; Gregory the Great; and Adrian I., the friend of

Franciscan monk who made the mosaics of the tribune attached to the baptistry at Florence, about 1225; the second 'Jacobus Torriti pictor' who made the mosaics at Santa Maria Maggiore, at Rome, in 1295. See Cavalcaselle, *Hist. of Painting*, i. 90-95.

¹ The predecessors of Boniface wore a mitre with one crown. Pope Boniface introduced the pointed tiara with two crowns, to which Urban V., 1362-1370, added a third. (Greg. *op. cit.* p. 127.)

² Dionysius, *op. cit.* vol. i. p. 127, and plate 49. Torrigio, *op. cit.* p. 371, says that Charles II. of Anjou and many nobles accompanied the body of the pope to the tomb.

³ Dionysius, *op. cit.* pp. 128-131: 'Nos etiam, inquit, non solum vidimus dictum corpus Pontificis Bonifacii Octavi intactum et ornatum vestibus pontificiis sed tetigimus nostris propriis manibus.' Grimaldi says that the face 'severitatem magis quam hilaritatem ostendebat,' and that the hands were so perfect 'ut videntibus summam injiceret admirationem.'

⁴ Those preserved at Agnani which belonged to Boniface VIII. are said to have been designed by Giotto. They were photographed by Sig. Simelli, of Rome, in the summer of 1864.

⁵ Engraved in the work of Dionysius, vol. i. pl. xv. and described at p. 31.

⁶ Gregorovius, *op. cit.* p. 64.

N° 1.



N° 3.



N° 2.



Charlemagne.¹ Kings and emperors, consuls, prefects, and other eminent persons lay side by side in the portico of St. Peter's. Among them were Honorius and his nieces Maria and Thermantia, daughters of Stilicon; Otho II., surnamed the Great, the magnificent porphyry lid of whose sarcophagus now serves as the baptismal font in the church;² Helpis, the first wife of the ill-fated philosopher Boëtius; and Cædwalla, king of the West Saxons, who became a Christian and, when hardly thirty years old, abdicated his throne and journeyed by sea and by land to Rome to be baptised by Pope Sergius on the vigil of Easter, and died, 'candidus inter oves Christi,' before he had laid aside his white catechumenal robes.³ Among the monuments which were broken up when the old basilica was destroyed was that of Pope Honorius IV.; his sepulchral effigy was then removed to the chapel of his family, the Savelli, at Ara Cœli, and placed upon the white marble sarcophagus in which his mother, Vana Aldobrandesca, was buried.⁴ Unlike the greater part of such statues the head, raised upon embroidered cushions, is turned towards the spectator. The face wears the expression of deep sleep, and is remarkably well modelled for the period. The supposed statue of Pope Nicholas IV.⁵ (see Plate XI. No. 3) behind the high altar at the Lateran, which is altogether rude in execution and stiff in attitude, represents him kneeling with clasped hands, and gazing upwards with round staring eyes. Upon his head is a tall pointed tiara and his feet are encased in shoes with soles of extreme thickness. This is one of the few relics of the many early monuments which existed at the Lateran prior to the two disastrous fires by which it was almost consumed in the fourteenth century.⁶ The

A.D. 590-604.

M. 423.

M. 983.

M. 524.

A.D. 688.

A.D. 1285-1287.
Savelli
Chapel at
Ara Cœli.A.D. 1288-1292.
Monu-
mental
relics at
the La-
teran.

A.D. 1308-1366.

¹ The names of Charlemagne and Hadrian were thus coupled together in the commemorative epitaph upon the pope's tomb:—

'Nomina jungo simul titulis, clarissime, nostra;
Hadrianus, Karolus, Rex ego, tuque Pater.'—Dionysius, ii. 133.

² The sarcophagus is now in the court of the Quirinal palace. The emperor's bones were walled up in the crypt by Pope Paul V., A.D. 1609.

³ Lingard, *Hist. of England*, i. 91; *Les Moines d'Occident*, par le Comte de Montalembert, v. 131-32.

⁴ Gregorovius, *Geschichte der Stadt Rom*, vol. v. p. 627, note 61.

⁵ *Beschreibung Roms*, vol. iii. pt. i. p. 535.

⁶ The two rudely-sculptured figures of Saints Peter and Paul, behind the high altar, some architectural fragments in the beautiful cloister, parts of the tomb of a Milanese count, m. 1287, with portions of those of Antonio de Claribus, m. 1274, and of Gerardus Blancus, m. 1302, in the side aisles, belonged to these monuments.

A.D. 1825.

Monu-
mental
relics at
St. Paul's.
A.D. 1389-
1404.

same destructive element brought ruin upon the greater part of the marbles at St. Paul's 'extra muros' in the early part of this century; the Gothic ciborium designed by Arnolfo del Cambio,¹ the paschal candlestick, and a much-mutilated statue of Pope Boniface IX. of clumsy workmanship which now lies neglected in the adjacent cloister alone escaped.²

Magister
Chris-
tianus,
flourished
about 964.
Roman
marble-
workers.

No Roman sculptors' names are mentioned in any inscriptions between the fifth and ninth century.³ One of the tenth at Santa Prassede⁴ gives us that of a Magister Christianus, the author of a monument to a certain Cardinal Peter, who assisted at the council held at the Lateran by Pope Leo VIII. in the year 964.⁵ Many names of marble-workers who lived after this date are to be found in the inscriptions not only in churches at Rome, but in those of towns within a range of forty or fifty miles around it. These inscriptions are engraved upon arches, friezes, and monuments, as well as upon the pulpits, bishop's thrones and ciborii, which are disposed, as we still see them in the venerable church of San Clemente at Rome, within a space around the high altar separated from the rest of the building by a marble parapet called the Cancellum, which was appropriated to the deacons and triple choir. One of the two ambos or pulpits placed on the right and left was marked for the reading of the gospel, by the close neighbourhood of the paschal candlestick, the other was for the reading of the

¹ *Tuscan Sculptors*, i. 52-3.

² 'D. O. Bonifacius IX. P. Max. stirpe Thoma. Uccellus genere Cibo.' The pope's family, the Tomacelli, were Neapolitan.

³ Boito, *Arch. Cosmatesca*, p. 5.

⁴ The inscription is given by Galetti, *Insc. Rom. Inf. Ævi*, i. 306-7, and by Promis, *Not. Ep. degli Artisti Marmorarii Romani*—

CR	' Quid quæris considera diem iudicii venturum et Geenna
IS	
TI	Ignis et noli aliena petere/ scriptum est radix omnium malorum
A	Cupiditas/ omnipotens æternæ Ds qui cuncta creasti æternam
N	Concedere dignovis õnibus vitam/ et michi famulo tuo cum
U	Tuis habere requiem sc̃am [sanctam] post funera regna gaudens, intra
S	
MA	Re beata. Peccatis nimis plenus ego immerito PBR Petrus
G	Peccata mea recognosco/ cujus fuit famulus putans
I	Remissurus de ignem XP pet . . . propter facinora multa
S	Despexit mundũ et sæcũl./ Paruũ Evangelicas [sic] secutus sum
T	
E	Dñi præcepta/ ut invenire requiem sc̃am supplico vos. Orate.
R	
FE	Hunc Sepulehrũ fecit Petrus Cardinalis PBR. TT. SCORX. Joh et Pauli
CI	Fecit sibi et Petro SPRLL. Filio suo.'
T.	

⁵ *Besch. Rom*, ii. 209-10; Gournier, *Revue Chrétienne*, i. 253.

epistle. Under the altar or 'sacrifatorium' which stood behind a second parapet, was the 'martyrium,' and over it the 'ciborium'¹ supported upon four columns, whose intermediate spaces were sometimes curtained with veils of precious material, and from the centre of whose roof hung a dove-shaped vessel, the 'ostensorium,' containing the host. Lastly, in the centre of the apse upon a raised platform stood the 'cathedra,' or bishop's throne.

The first names which we meet with after that of Magister Christianus, are those of Giovanni and Guido, inscribed upon the architrave of the ciborium of the church of Santa Maria di Castello, at Corneto;² those of a second Giovanni, with his father Paulus,³ and his brothers Peter, Angelo, and Sasso, upon the architrave of the ciborium at San Lorenzo 'extra muros' at Rome; and that of Nicholas, grandson of Paul and son of Angelo, upon the paschal candlestick at St. Paul's, which is one of the most curious remains of Mediæval work at Rome (see Tailpiece). It consists of a round column of marble about eighteen feet in height, sculptured with subjects in relief from our Lord's life, resting upon a quadrangular base, with animals like sphinxes at the corners. The figures are short, clumsy and rudely sculptured, with staring and inexpressive

A.D. 1060.

A.D. 1148.

Paschal
candle-
stick, by
Niccolò di
Angelo, at
St. Paul's.

¹ The ciborium was a remembrance and an imitation of the little temples which it was customary to erect above the tombs of the martyrs in early Christian times. The ciborium of San Clemente was constructed by Pope Paschal II., 1099-1118; that at San Giorgio in Velabro is of the twelfth century. (Boito, *op. cit.* p. 18.) The enclosure or parapet at San Clemente is of the ninth century as is proved by the monogram of Pope Giovanni VIII., 872-882, sculptured upon it in five different places; see Vignotti, *Raccolta delle monete Ponteficie*, quoted by Boito, p. 17, who however, from the style believes it to be of the last years of the tenth or beginning of the eleventh century. (Ibid. p. 24.)

² This church was founded A.D. 1121 when Calixtus II. was pope and Henry II. emperor, and dedicated in 1208 by Innocent III. The ciborium, which is dated 1060, i.e. sixty years before the church was founded, must, says Promis, *op. cit.*, have been brought from some other building and set up there. Its inscription is: 'Virginis . ara . pie . sic . e . decorata. Marie . que genuit XRM. Tanto sub TPR scriptū, anno milleno VI. et ageno;' to which Gaye, *Kunstblatt*, No. 61, A.D. 1839, article on Promis, adds:

'Oeto super rursus fuit et prior optimus sursus.
Johs. et Guitto magistri hoc opus fecerunt.'

³ 'Joh^{es}. Petrus. Angl's et Sasso. filii Pauli marmor. Hui. op^{is} magistri fuer. ann. MCXLVIII. ego Hugo humilis Abs. Hoc opus fieri fecit.' The two last names of the brothers have been read as Anglus English, and Sassone Saxon, an interpretation which is regarded as doubtful by Didron. (See Le Moyen Age, *Ann. Arch.*) Gaye in his article on Promis says that the father Paulus is the same whose name was found by De Witt upon a grave-slab in San Giovanni di Terentino.

eyes marked by round holes drilled into the marble.¹ The name of its author occurs again in an inscription belonging to the church of San Bartolomeo, on the 'insula Tiberina,'² and with that of his father in another in the duomo at Sutri.³ Another supposed grandson of Paolo is that Petrus Amabilis whose name has already been mentioned as the sculptor of a pulpit at San Vittorino near Aquila, but this is a conjecture founded on the approximate date. The attempt to follow these marble-workers from place to place and identify them is difficult, and often leads to conflicting results.⁴ The multiplicity of Roman Peters is especially puzzling, for besides the two already spoken of a third is mentioned in two inscriptions at Rieti, a fourth in the church at Alba Fucense, and a fifth as having gone to England in company with Abbot Ware⁵ to make the shrine of Edward the Confessor at Westminster Abbey. This Peter le Orfever, as he is called in English records of the time, and an artist named Odericus,⁶

¹ The inscription in full is given by Mons. M. Nicolai in his history of S. Paolo, Roma, 1815. The artist's name with that of his otherwise unknown companion is thus inscribed upon it: 'Ego Niconaus [*sic*] de Angilo [*sic*] cum Petro Fassa de Tito hoc opus cōplevi.'

² 'Nicholaus de Angelo fecit hoc opus.'

³ *Mem. Ist. delle chiese e dei conventi dei Frati Minori*, del Padre Casimiro, p. 303, and *Besch. Roms*, ii. 455.

⁴ For example: Gaye, *op. cit.*, identifies the Petrus of San Vittorino, 1197, with him of Rieti, 1252-83; while Promis considers the Peter of San Vittorino, 1197, to be identical with him of Alba Fucense, 1225. It seems more natural to believe the Peter of San Lorenzo, 1140, to be one and same as the Peter of San Vittorino 1197, and to make a second Peter out of the three mentioned at Alba, 1225, Rieti, 1252-83, and England, 1267. For a mention of the latter see Scott's *Westminster Abbey*, 2nd ed. pp. 129, 133.

⁵ Abbot Ware went to Rome to be consecrated by Pope Urban IV., in 1258, and remained there for two years. That Abbot Ware brought workmen and porphyry stones with him on his return to England is mentioned by Weaver and confirmed by his epitaph: 'Abbas Riccardus de Ware qui requiescit. Hic portat lapides quos hic portavit ab *Urbe*.' (Ibid. p. 134.) Rome was always called 'Urbs' in the thirteenth century, 'the city' par excellence.

⁶ Odericus is not to be confounded with a Petrus Oderigius or Oderigi of the preceding century, whose name is inscribed upon a sarcophagus in which Roger Count of Calabria and Sicily, m. 1101, was buried in the abbey of Santa Trinità at Mileto in South Calabria. This sarcophagus was removed to the piazza of the town after the earthquake of 1795, and thence to the museum at Naples. It is adorned with rudely-sculptured figures of a man and a woman and two crosses at each end and spiral columns. The following inscription upon it records the name of the deceased count and the artist who made the sarcophagus—

'Hoc sepulchrum fecit Petrus Oderisius, magister Romanus, in memoriam Rogerii comitis Calabriae et Siciliae.

who accompanied him, made a memorial-stone decorated with glass mosaic, and the pavement before the altar. We see that they adapted their work in some slight degree 'to suit the Northern taste, as the back of each of the niches for the infirm worshippers, in which the sick were often left during the night in hope of a cure through the Saint's intercession, is divided by thin tracery, forming the space into two lancets and a circle above.'¹ The shrine, which is built of Purbeck marble and decorated with glass mosaics, formerly had upon it an inscription in letters of blue glass recording the names of the artists and the date of its erection.²

The Cosmati, to whose school Peter and Odericus belonged, The Cos-
mati. originated the system of decorative architecture which bears their name about the middle of the twelfth century. It flourished for more than a hundred and fifty years, during which successive generations of this family of artists worked at Rome and in its neighbourhood, enriching many churches with charming examples of their skill and taste. The appellation of 'arte marmoris periti,' which was applied generally to Roman Mediæval sculptors, is peculiarly appropriate to them, since it was with mosaics and discs made of porphyry, serpentine, giallo and rosso antico, and many-coloured marbles found at Rome that they decorated their tabernacles, pulpits, &c. &c. To obtain these precious materials, they despoiled old buildings of their costly covering, cut up beautiful columns and destroyed rich pavements. That 'perfect harmony between the end and the means,' which has been given as a definition of *style*,³ is to be found in the early works of the Cosmati, which are remarkable for an organic lightness of structure, an absence of caprice or extravagance in ornament, and a scrupulous subordination of decoration to the architectural whole.⁴ These

Linquens terrenas penetravit dux ad amœnas
Rogerius sedes nam cœli detinet ædes.
Hoc quicumque leges, dic ei requies.'—Schultz, *op. cit.* ii. 352.

¹ Scott's *Westminster Abbey*, 2nd ed. p. 129.

² 'Anno milleno Domini cum septuageno
Et bis centeno, cum completo quasi deno,
Hoc opus est factum quod Petrus ducit in actum
Romanus civis; homo causam noscere si vis;
Rex fuit Henriens Sancti præsentis amicus.'

³ *Dict. raisonné de l'Architecture*, Viollet-le-Duc, viii. 474–97, article 'Style.'

⁴ *Architettura Cosmatesca*, di Camillo Boito, p. 16.

Giovanni
Cosmati.

M. 1298.

qualities are conspicuous in the fine façade of the duomo at Civita Castellana; in the exquisite cloisters of St. Paul's and the Lateran at Rome; in the portico and pulpit of San Lorenzo; and in the cloisters of Santa Scolastica at Subiaco. In the second period, when the Cosmati adopted the Gothic style, their school lost its originality, fell into slavish imitation, and died out about the time of the removal of the Papal see to Avignon. It is to this second period that Giovanni Cosmati, the sculptor of the family, belongs.¹ Seduced by the novelty and charm of the design given by Arnolfo del Cambio for the ciborium of St. Paul's, he abandoned the classical predilections of his family, retaining only their system of decoration. The short period of seven years, within which he made the three monuments at Rome inscribed with his name, probably mark the culminating period of his career, but we know nothing as to its duration. That of the Spanish prelate Rodrigo Gonsalvi,² at Santa Maria Maggiore, consists of a Gothic canopy, the back of which is filled by a mosaic representing the cardinal's presentation to the Madonna by SS. Jerome and Matthew.³ Beneath lies the effigy of the deceased upon a sarcophagus, the base of which is adorned with shields, emblems, and geometrical patterns in mosaic, and the front with an embroidered altar-cloth disposed in sharply-cut, angular folds, worked out with the utmost precision. A little curtain, suspended by rings upon a rod, runs round the three sides of the recess above the sarcophagus, and is held up at each end by angels of a passionless type, whose straight-lined draperies and quiet action harmonises admirably with the somewhat dry though pure style of the architecture. The monument of Guglielmus Durante, bishop of Capo Stillari, at Santa Maria sopra Minerva (see Plate XI. Nos. 1 and 2), is an almost exact repetition, and is alike distinguished for sobriety of line and simplicity of treatment,⁴ as is the much less

¹ See Appendix for the genealogical tree of the Cosmati.

² He was canon, bishop of Burgos, archbishop of Toledo, bishop of Albano and cardinal under Pope Boniface VIII. (Ciacconius, ii. 327.)

³ This mosaic is perhaps by Gaddo Gaddi who was at Rome in 1299 occupied in finishing the Lateran Tabernacle. Titi says it is by Fra Jacopo Turita who was however dead at the time. It may be by Adeodatus Cosmati who, says Lanzi, *St. Pitt.* i. 6, worked at Sta. Maria Maggiore in 1299. This monument is inscribed: 'Hoc opus fecit Johēs (filius) Mag'ri Cosme civis Romanus.'

⁴ 'Hoc est sepulcrum D. M. Guilielmi Duranti. Eps. Miniatensis. Ord. Præd. etc. . . . Joh's Filius Mag'ri Cosmati fe. hoc opus.'

important tomb of Don Stephanus Surdi, a Papal chamberlain, in the church of Santa Balbina on the Aventine.¹ The sarcophagus stands in a perfectly plain recess and is decorated with mosaics, and covered by a symmetrically-disposed altar-cloth. These features are repeated in the tombs of Cardinal Anchera, in the sacristy of Santa Prassede; of Boniface VIII. in the crypt of St. Peter's; and of Cardinal Matteo d'Acqua Sparta at Ara Cœli, which if not by Giovanni Cosmati, are works of his relation and contemporary Adeodatus Cosmati, or of Pasquale, the author of a pulpit and paschal candlestick at Santa Maria in Cosmedin.² A similarly decorated column of marble inside the altar railing of the duomo at Anagni, crowned by a human figure and supported on a vase-shaped pedestal inlaid with mosaic, is inscribed with the name of Vassaletto, an artist of this period, who made the now well-nigh shapeless stone lion which stands in front of the church of the Ss. Apostoli at Rome.³ The pavement in the duomo at Anagni, one of the first examples of Cosmatesque work, was made by Cosma and his two sons Luca and Giovanni, one of whom probably made the Gaetani monument in the chapel of that family. Its two superposed sarcophagi, which stand under a Gothic baldacchino, are inlaid with ornaments and with the arms of the Gaetani, in the style of the Savelli tomb at Ara Cœli.⁴ The same arms in mosaic are introduced below the statue of the Gaetani pope, Boniface VIII., which is placed high up on the outside of the building, whence it looks down upon the streets of the ancient town that witnessed his sufferings, his im-

M. 1286.

Adeodatus
and Pas-
quale.Works
of the
Cosmati
at Anagni.
A.D. 1226.

¹ Joh's filius Mag'ri Cosmati fecit hoc opus mccciii.

² Inscribed: 'Vir p̄bus et doct. Pasqualis rita vocat(us) suū cum studio cōdidit huc cercum.' *Besch. Roms*, vol. iii. pt. i. p. 387, says the pulpit was taken to Florence in the time of Gregory XIII., 1572–1585, and that the paschal candlestick was set up by it in 1717.

³ 'Vassaletus me fecit.'

⁴ Upon the tomb these lines are inscribed—

'In isto tumulo requiescunt ossa D. Petri Episcopi
Qui nutrit D. Bonifacium Pap. VIII. Idem subtus
Ossa D. Goffredi Cajetani comitis Casertani
Idem Ossa D. Jacobi Cajetani hic recondita
Kal. Augusti anno 1294.'

The duomo was founded in 1074. Bishop Alberto and the Canonico Blando Conti, afterwards Pope Alexander IV. (a native of Anagni who reigned from 1227 to 1241, and is buried at Viterbo), had the pavement made at their expense. (*Storia della Città e della Cattedrale di Anagni*, scritta da Alessandro de' Magistri.)

Works by
the Cos-
mati at
Alba Fu-
cense.

Sta. Maria
di Castello.

prisonment, and his liberation from the emissaries of Philippe le Bel. More of this Cosmatesque work is to be seen in the church of San Pietro d' Alba at Alba Fucense, near the site of the old Marsian city of Alba, and not far from the beautiful lake of Fucino in the Abruzzi. The Andrea, Gualterius Morronto and Petrus, whose names are inscribed upon its choir parapet ('septum marmoreum'), and the Giovanni who is mentioned with Andrea in the inscription upon its pulpit,¹ were all probably Roman marble-workers of the early part of the thirteenth century,² as was the Nicolaus who made the pulpit in the duomo at Fondi,³ which is adorned with mosaics in the style of the Cosmati. The names of Nicolaus, son of Rainuccius,⁴ and Rainerius, son of Giovanni from Perugia,⁵ are inscribed upon the façade of Santa Maria di Castello at Corneto. Giovanni di Guido, who is probably identical with him of Alba, made the pulpit in this church,⁶ which is entered by a double staircase flanked by two crouching lions of a very rudimentary type. The front of the projecting reading-desk is formed of three slabs, separated from each other by columns whose capitals are adorned with rudely-carved birds and leaf-work. Their bases rest upon consoles, one of which has a rude human figure sculptured upon it. The eagle with outspread wings upon the central slab, hovering above

¹ 'Abbas Oderisius fieri fecit. Magister Gualterius cum Moronto et Petrus fecit hoc opus. Andreas magister Romanus fecit hoc opus.' (See Febonius, *Hist. Marsorum*, lib. 3; Promis, *op. cit.* p. 12; Schultz, *op. cit.* p. 83.) Upon the pulpit is inscribed—

'Civis Romanus doctissimus arte Johē
Cui collega Bonus Andreas detulit onus.
Hoc opus excelsum struxerunt mente periti
Nobilis et prudens Oderisius abfuit Abbas.'

² This Petrus is perhaps identical with the artist who made the pulpit of S. Vittorino, near Aquila, and the Giovanni with the marble-worker at Corneto.

³ 'Tabula marmoreis vitreis distincta [*sic*]
Doctoris studio sic est erecta Johāis
Romano genitos cognomine Nicolao.'

⁴ 'Nicolaus Rainucii magister Romanus fecit' is inscribed upon the capital of the column which divides the window over the portal.

⁵ 'Rainerius. Thos. Perusinus' is inscribed upon the archivolt.

⁶ Made for the Prior Angelus in 1208. The same name is inscribed on the architrave of the ciborium—

'AD · MCCVII · MAG · T · DNI · INNCENT · PP · III · Ego · Angel · per ·
Hui · Eccle · hoc · op · nitid · auro · et · marmore · diverso · fieri · fecit ·
per · manus · Johīs · Guittonis · civis · R · M · N.'

a plant which springs from a vase with dolphin-shaped handles, is in a much better style, and therefore in all probability of a later date than the pulpit. An artist of the Cosmati school, named Donnaincasa, adorned the white marble pavement of this church with discs and strips of serpentine, porphyry and giallo antico, in imitation of the Roman Opus Alexandrinum.

Not many miles distant from Corneto lies Toscanella, where are two very interesting churches, San Pietro and Sta. Maria, the sculptured façades, pulpits and tabernacles of which are in all probability Roman work. The church of San Pietro was founded as early as the ninth or tenth century, but from the remarkable variety of its parts we are authorised to conjecture that it was not completed till a much later period. The ciborium, which has a sloping roof resting upon four columns, whose intermediate spaces are spanned by pointed arches without tracery, is inscribed with the name of Peter, a priest who lived at the end of the eleventh century.¹ The façade of this church, unlike that of any other in this part of Italy, is covered with strange and capricious ornament combined with an imitation of antique models in the cornices and upper frieze. No where can anything more extravagant be found than the monster in relief under the left wheel window, with a hideous head like an Indian idol, and long arms entwined with snakes. Huge dragons in pursuit of flying hares are represented between the central and the side windows, and two huge ox-like animals, standing upon consoles supported by griffins, protrude from the wall. It is difficult to fix the date of this work, but we shall probably not err greatly in supposing it to be somewhat later than that of the ciborium, and anterior to that of the sculptures

Sculptures
at Tosca-
nella.

A.D. 1093.

¹

‘Petrus. P. B. R. Bledan (Biella).
Rainerius. P. BR. Urbivetan.’

(See *Kunstblatt*, No. 61, A.D. 1839.) Campanari, *Tuscania e i suoi Monumenti*, i. 230, ii. 25, gives an altar-inscription in characters of the eleventh century in which both these names are mentioned—

‘Riccardus præsul Tuscanus
Centumcelliens atque Bledanus :
Sit Riccardi paradisi sede paratus
Amen.
Ego Petrus presbyter hoc opus fieri jussi
Anno ab Incarnatione Domini
Millesimo nonagesimo III.’

about the façade of the neighbouring church of Sta. Maria, which appear to belong to the end of the eleventh or the beginning of the twelfth century. They consist of bas-reliefs of the Madonna and Child, Abraham's journey, and the Sacrifice of Isaac in the lunette over the central door; of two rudely-sculptured and stiffly-draped figures in alto-relief of SS. Peter and Paul, once coloured, set against the door-posts; of human figures, horses, and fantastic animals introduced into the flat spaces; and of monsters and lions in the frieze above the capitals, and at the bases of the large columns on either side of the door.¹ The pulpit inside this church is square, and rests upon columns; its sides are covered with squares, oblongs, and interlaced patterns, and a rudely-carved figure in alto-relief supports its projecting reading-desk. The capitals of the columns, which separate the nave from the side aisles, are covered with carved leaf-work, animals and ornaments, sculptured in the rude style of the ninth or tenth century.

Thirteenth
century
monu-
ments at
Rome.

Rome contains no monuments of distinguished persons belonging to the first half of the thirteenth century; of the latter half, we find that of Cardinal Guglielmus Fieschi, the nephew of Pope Innocent IV. and Apulian legate, who fled with the Papal army before the victorious arms of Manfred after his entry into Lucera, and died at Rome two years later. He was buried at San Lorenzo in an antique sarcophagus, with bas-reliefs representing the somewhat inappropriate subject of a Roman marriage feast. Cardinal Riccardo Annibaldi, the friend of St. Thomas Aquinas, a partisan of Charles of Anjou, and a renowned leader of the Guelphs, lies buried in the left aisle of the Lateran, but with the exception of the sepulchral effigy, his monument is altogether modern.

Nov. 2,
1254.
M. 1256.

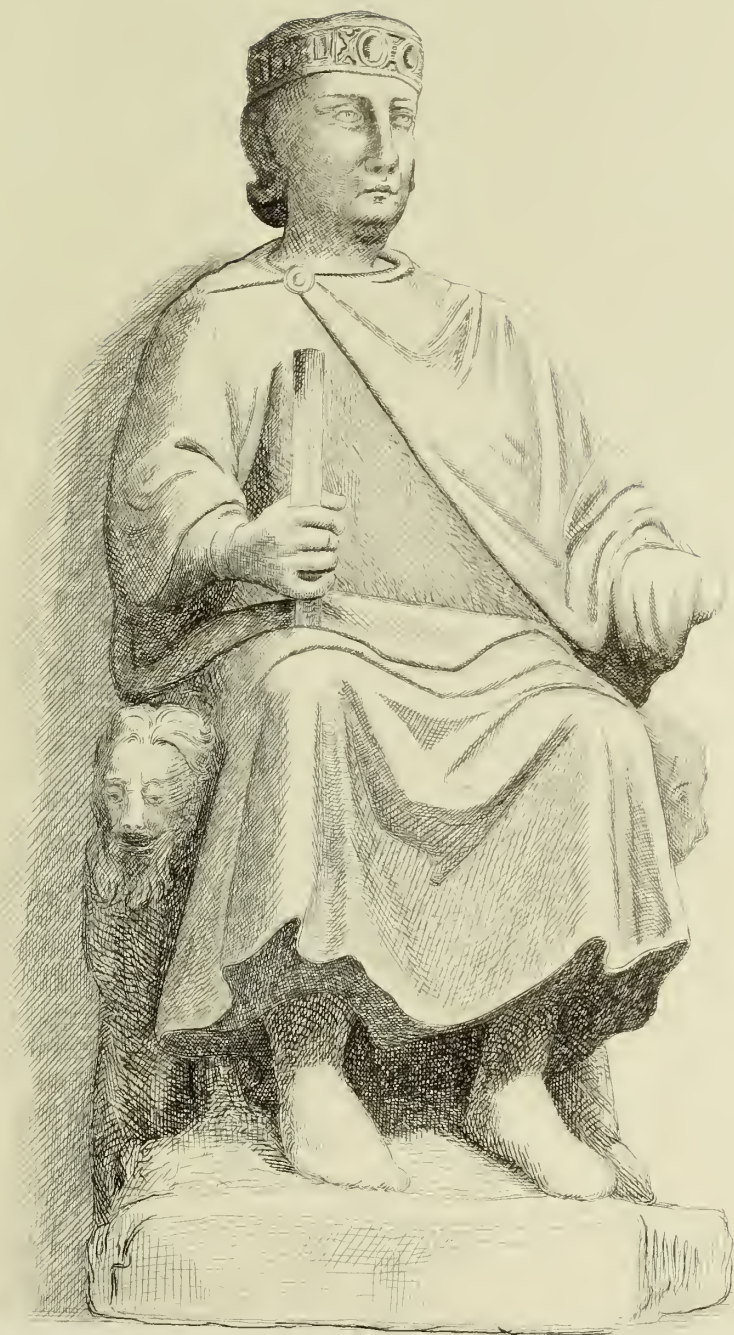
M. 1274.

Statue of
King
Charles of
Anjou.

It was not until the end of the thirteenth century that sculpture, which had been hitherto exclusively devoted to the service of the Church, was allowed in one single instance to step out of this narrow circle, when the Roman senate, shortly after the death of Conradino, decreed the erection of the life-size statue of King Charles of Anjou which stands in the great hall of the Capitol. (See Plate XII.) 'There, upon the old Capitol,' says a German historian, 'where the Romans of earlier time had raised so many

A.D. 1268.

¹ Campanari, *op. cit.* i. 125, says the church was founded in the eighth century. He thinks the sculptures not anterior to the tenth.



statues of heroes and tyrants, now mutilated or destroyed, their late descendants placed the rudely-sculptured statue of a Gallic plunderer, their senator, the Nero of the Middle Ages.¹ Charles was forty-six years old when he came to Rome to be invested with the senatorial office. 'He was a man of large and powerful frame, and kingly bearing. His dark-complexioned face was strongly marked and hard; and his glance dark and fear-inspiring. The restless spirit which animated his rough and arid nature made him lament that sleep robbed men of so much time for action . . . he was seldom known to laugh. Though a bigoted Catholic his piety did not preserve him from being a most unscrupulous egotist. He possessed in fact every quality, excepting genius, which could fit a soldier to play the plunderer and tyrant, and was therefore a most suitable instrument for the working out of the Pope's designs, being a brave knight, astute, stoically abstemious, sharp in judgment, inflexible in will, cruel, a lover of power, avaricious and ambitious.'² To make a statue an exponent of these qualities, would have demanded far higher powers of art, and infinitely greater technical attainment, than its sculptor possessed. It is a massive, roughly blocked-out figure, seated upon a throne-chair supported by lions, dressed in a long tunic and royal mantle, with a crown upon the head and a sceptre firmly planted upon the right knee. The expression of the face is stolid, but its lineaments are individual,³ and the shape of the head is so peculiar that we cannot doubt its being a faithful portrait. For this reason it is of high historical value, and as the only Mediæval portrait statue at Rome must be regarded with no common interest.

With the departure of the popes from Rome all activity in art ceased, and so completely was this the case with sculpture, that we meet with the name of but one Roman sculptor of the fourteenth century, Marcus Romanus, and his only known work is a statue of Saint Simeon the Prophet behind the high altar of the church dedicated to him at Venice. As far as the dark tomb-like recess in which it lies permits examination, the face seems dignified in

Marcus
Romanus,
flourished
1317

¹ Gregorovius, *Geschichte der Stadt Rom*, v. 633. See Villani.

² *Ibid.* p. 361.

³ Villani, *Istorie Fiorentine*, lib. vii. ch. i. p. 225, in describing Charles of Anjou especially mentions his long nose, a marked peculiarity in the face of this statue.

expression, and the figure simple and impressive, but it is rudely sculptured and imperfect in its proportions.¹

Pietro Cavallini,
died 1364.

A.D. 1370.

A.D. 1285.

A.D. 1308.

A.D. 1267.

Paolo Romano.

M. 1417.

Pietro Cavallini, the well-known scholar of Giotto, and one of the most remarkable painters of his day, is spoken of by Vasari (ii. 84) as the sculptor of a crucifix at St. Paul's, which is said to have miraculously spoken to St. Bridget; but it cannot be his work as it is evidently of a later date and of another school.² Nor can Cavallini be identified with the Peter who assisted Arnolfo in making the ciborium at St. Paul's, as the oldest record that we possess of him is twenty-three years posterior to the date of its erection, when he was working at Naples, for Charles of Anjou. Equally unfounded is the statement made by Horace Walpole,³ that Cavallini and the 'Petrus Civis Romanus' who made the shrine of Edward the Confessor are identical, and that he designed the crosses which marked the places where Queen Eleanor's body rested, when it was brought from Stamford to London, which are shown to have been made by Master William Torel and other English artists.⁴

In the fifteenth century we know of but two Roman sculptors; Paolo Romano in the first half, and Gian Cristoforo in the second. We are told by Antonio Filarete in his MS. architectural treatise that Paolo was a goldsmith as well as a sculptor, and that he helped to make the silver statues of the twelve apostles for the altar of St. Peter's, which were destroyed in the sack of 1527. His works at Rome are the statue of St. Paul on the Ponte Sant' Angelo, facing the Piazza, which though somewhat dry in style, is pure in line and simply draped;⁵ the tomb of Fra Bartolomeo Caraffa, maestro

¹ This statue is the object of what seems to us rather exaggerated praise in the second volume of Ruskin's *Stones of Venice*. It bears the inscription—

'Cælavit Marcus hoc opus insigne Romanus;
Laudibus non parcus est sua digna manus.'

² Cavalcaselle, i. 112.

³ Walpole, *Anec.* ed. St. Hill, i. 17, cites Vertue as authority for this statement.

⁴ Among the sculptors of the Eleanor crosses were William of Ireland and Alexander of Abingdon. The Botfield Roxburgh Club accounts, says Richmann (*Gothic Arch.* pt. ii. p. 231), prove that the Eleanor crosses and the tomb of Queen Eleanor, in Westminster Abbey, were chiefly the work of English artists presided over by Torel. Scott (Appendix to 2nd ed. of *Westminster Abbey*) says the accounts of Queen Eleanor's executors, printed for the Roxburgh Club by B. Botfield, Esq. in 1841, prove that the effigies of the queen and of King Henry III. were made by Master William Torel, who probably designed the whole tomb. The marble work was by Richard de Crundale.

⁵ This statue was made for Pope Pius II. It originally stood before the chapel of Sixtus IV. at St. Peter's. Pope Clement VII. removed it to its present place.

di camera to Pope Innocent VII., in the church of the knights of Malta,¹ and the monument of Cardinal Stefaneschi at Santa Maria in Trastevere. In the first the knight, grasping the handle of his sword, lies dressed in armour on the top of a sarcophagus, whose front is divided by twisted columns into panels containing the arms of the deceased and a mortuary inscription in Gothic letters. Seen in its original position high up on the outer wall of the church, the bold coarse character of the sculpture gave an effect to this figure, which it loses now that it is placed so near to the eye.² In the second the cardinal lies upon a sarcophagus, adorned with an inscription and two cardinal's hats in relief, coloured red, under a marble canopy decorated with a frieze of coloured mosaic.³ Near by this monument stands that of the French cardinal Philippe d'Alençon, which is similar to it in general arrangement, and probably by the same artist. A bas-relief represents the dying prelate on a couch, surrounded by angels bearing tapers, and priests, one of whom is an apostolic-looking figure holding in his arms a child in swaddling clothes, typical of the dying man's soul. Though somewhat clumsily proportioned, the figures are not wanting in sentiment and expression.

This cardinal, who was a man of great talent, belonged to the Royal house of Valois, and was made Bishop of Beauvais and Archbishop of Rouen at a very early age. Having refused to advance a priest recommended by the king, because he considered him unworthy, the property of his church was confiscated, and he left France for Rome, where Pope Urban VI. made him cardinal priest of Sta. Maria in Trastevere. He afterwards lost the Pope's

A.D. 1356.

A.D. 1359.

A.D. 1391.

¹ The Hospitallers of St. John of Jerusalem whose order was called that of the Knights of Malta in 1310, was founded at Jerusalem in 1048. For an account of this order see *Iconografia dei Santi Ordini Religiosi e Cavallareschi* by G. Giucci, i. 25; and *Discussione sopra l'origine dell'ordine di S. Giovanni Gerusalemme* by Paoli, ch. xii. p. 247.

² The name of the sculptor is thus inscribed upon the tomb—

‘Magister Paulus fecit hoc opus.’

³ Petrus Stefaneschi de Annibaldis was nominated acolyte of the Papal chapel and apostolic protonotary by Pope Boniface IX. at an early age; Innocent VII. raised him to the dignity of cardinal-deacon of Sant' Angelo; and when Pope John XXIII. was obliged to appear before the council at Constance he left him in charge of the Papal dominions, as Temporal Vicar of Rome. His death took place shortly before the election of Pope Martin V. *Memorie Storiche dei Cardinali*, Cardella, ii. 230, 330. See also Ciacconius, ii. 723.

A.D. 1417.

A.D. 1397. favour and his dignities from his violent treatment of the inhabitants of Udine, who had opposed his election as Patriarch of Aquileja, and then espoused the cause of the anti-pope Clement VII. Later he recognised his error, was restored to his honours by Urban's successor Pope Boniface IX., who made him Cardinal-bishop of Ostia, and died at Rome, leaving a great reputation for sanctity.¹

Vasari speaks of a highly-praised statue of an armed man on horseback by Paolo Romano, at St. Peter's, and the epitaph placed upon Paolo's tomb mentions his statue of Cupid. Shortly before his death at Rome in the latter part of the fifteenth century he retired from the world, and spent his remaining days in solitude and peace.

Gian Cristoforo Romano, fl. 1470. He was assisted in many of his works by his scholar Gian Cristoforo Romano,² who is mentioned as the sculptor of certain monumental figures and busts at Sta. Maria in Trastevere, and who A.D. 1473. was one of the artists employed upon the tomb of Gian Galeazzo Visconti, at the Certosa at Pavia, designed by the Milanese sculptor Galeazzo Pellegrini. Lomazzo in one of his sonnets calls him a painter,³ and an epitaph written by Girolamo Casio de' Medici mentions his death at Loreto, and speaks of sculptures from his hand in the duomo, none of which can now be identified.⁴ Niccolò della Guardia and Pietro Paolo da Todi, who were also scholars of

¹ Another story is that Cardinal d'Alençon quarrelled with the king's bastard brother Édouard d'Altenville who had been made Governor of Rouen, and that Charles V. wishing to get rid of him induced Pope Gregory XI. to transfer him to the vacant patriarchate of Jerusalem (Cardella, *op. cit.* ii. 249).

² Vasari, vol. v. p. 133, note 5.

³ The sonnet, quoted by Morelli, note 505, p. 193, which is in the third book of Lomazzo's *Grottesche*, p. 198, is entitled 'D'alcuni Pittori e contra i fraudulentini.'

'Tullio Lombardo e Agostino Busti
Con Giovanni e Christoforo Romano
La pittura a tal colmo entro Milano
Che poi diede di se mirabil gusto.'

As Tullio Lombardo and Agostino Busti were both sculptors we are led to suppose that Lomazzo committed an equal blunder in mentioning Gian Cristoforo Romano as a painter. Tullio so far as we know never worked at Milan. L'Anonimo, p. 60, mentions a cup of crystal adorned with intaglios by Cristoforo Romano, preserved in the house of Andrea di Odoni at Venice.

⁴

'Per il scultore Gianchristoforo Romano.
Mori a Loreto, ove alla Ecclesia Dea
Eccelso Tempio ornava di sua mano.'—Cic. *Isc. Ven.* iii. 640.

See p. 46 of the epitaphs.

Paolo Romano, assisted him in making the twelve silver statues of the apostles for the Papal chapel at St. Peter's. They designed and sculptured the heavy and uninteresting tombs of Popes Pius II. and Pius III., which are placed high up against the side walls of the nave in S. Andrea della Valle. One cannot but regret that the great Piccolomini pope, the patron and friend of Bernardo Rossellino and Francesco di Giorgio, should have been laid to rest in a tomb so unworthy of so wise a patron of art. A.D. 1464.

Some of the anonymous works in Roman churches which deserve to be mentioned, are the vine-wood doors at Sta. Sabina, supposed to have been sculptured about the year 1200, though the Scripture bas-reliefs upon them are like the late Roman or early Christian in style;¹ and a marble 'dossale,' or altar-piece of the fifteenth century, in the Cappella Salviati at San Gregorio, which was sculptured for a Roman abbot of the monastery, who is represented in the principal relief, kneeling before the Madonna to receive the blessing of the Infant Christ. Two adoring angels stand on either side of the Virgin, and above her appear two flying angels bearing the pyx. The archivolt is adorned with a glory of cherubs; the entablature with three small bas-reliefs, representing priests and people entering a temple; and the lunette with a bas-relief of God the Father surrounded by angels. Four statuettes of saints are placed above the side columns, and between them stand SS. Gregory and John in niches. In the two roundels below the entablature are reliefs of the Madonna and the Angel of the Annunciation; and angels are also introduced in the spandrels of the central arch. Two niches below the altar-piece on either side of the mock marble base contain statuettes of a bishop and a female saint. This interesting work, evidently sculptured under Tuscan influence, has lost much of its effect through a profuse and injudicious regilding of the wings, hair, and robe-borders of the figures, and of the roundels, cornices, &c. &c. Other works of this class are a very excellent stiacciato relief of the Entombment, much in the style of Donatello, over the altar of the Madonna delle Febbre in the sacristy of the Beneficiati at St. Peter's; a bas-relief of the Crucifixion in the oratory of S. Venanzio, belonging to the end of the fifteenth century; the monument of Pietro Riario, raised to his A.D. 1469.

Anonymous
works at
Rome.

A.D. 1492.

¹ Were it not for certain decorations of a Gothic character, they would seem to be of an earlier date. Rumohr, *It. Forsch.* i. 273.

A.D. 1465. memory by Pope Sixtus IV., on the left side of the choir in the church of the Ss. Apostoli; a bas-relief of the angel appearing to St. Peter in prison, in the church of San Pietro in Vincoli, and that of a kneeling pope at the Lateran (supposed to be Leo the Great), probably executed during the reign of Pope Sixtus IV.

A.D. 1464-1471.

A.D. 1524.

A.D. 1504.

A.D. 1531.

June 17, 1377.

Native talent undeveloped at Rome.

The only Roman sculptors of the sixteenth century are Giovanni Battista,¹ who accompanied Giulio Romano and Primaticcio to Mantua; and an Andrea Romano, who was employed in the same city by Alfonso I.² There are several good tombs at Ara Cæli, that of Pietro di Vincenzo (evidently by an imitator of the Sansavino tombs at Sta. Maria del Popolo), and those of Cardinal Ludovico Lebretti, and Ludovico Grato, near the great portal inside the church. Upon the tomb of Gregory XI.,³ at Sta. Francesca Romana, is a bas-relief which, though neither commendable for its style or its execution, is interesting for its subject—the entrance of this pope into Rome on his return from Avignon. He is met at the gate by Minerva, who, personifying the long abandoned city, hails the return of the successor of St. Peter.

When we remember that Rome in the early part of this century was the home of some of the greatest foreign artists it seems incredible that their example and teachings should not have developed native talent. From Niccola Pisano down to Benvenuto Cellini all the great Tuscan sculptors went to Rome, some, like Donatello, Ghiberti, and Brunelleschi, to study antique remains, others, like Simon Donatello, Filarete, Rossellino, Mino, and Michel-Angelo, to reside and work there. All were received, honoured, and employed by the popes; the city became their chosen place of residence, being then, as she still is, the most sympathetic and the most attaching of all places to those whose lives are devoted to art in any form. Everywhere at Rome we find that the works of merit are by foreign artists. At St. Peter's and S. Pietro in Vincoli they are by Pollajuolo, and Michel-Angelo; at Sta. Maria del Popolo and Sant' Agostino by Andrea and Jacopo Sansavino; and in the desecrated cloister of the latter church by Mino and Mino's imitators; at Sta. Maria del Popolo and the Pantheon by Lorenzetto; at Sta. Maria dell' Anima

¹ Campori, *op. cit.* p. 13.

² Il Conte d'Arco, *op. cit.* p. 85.

³ The monument was erected by the Roman senate in the year 1584.

by Tribolo and Michel-Angelo Sanese. Indeed with the exception of the pulpits, ciboriums, and tombs of the Cosmati, and the works of Paolo Romano, which hardly rise above respectable mediocrity, there are no Roman sculptures of interest in the many churches of the Eternal City.

See Appendix at p 270.



CHAPTER IV.

LOMBARDY.

The Goths.

ALTHOUGH the Goths who overran Italy at the end of the fourth century neither revived nor developed art, it is unjust to stigmatise them as the direct agents of a continued decadence,¹ the real causes of which are to be found in the bloody reconquest of Italy under Justinian, and its subsequent invasion by the Lombards.² They were fortunately under the control of a leader who, though himself so illiterate that he could not write his own name,³ had imbibed at the court of the Emperor Zeno such a respect for arts and letters, that on becoming master of the better part of the western empire he protected ancient buildings and statues from injury, punished those who defaced or mutilated them, and thus arrested for a time a wanton destruction which was fast sweeping away every vestige of the past.⁴ Theodoric governed his own followers and the people whom he had conquered by their help, upon diametrically opposite principles, for while he favoured the

Theodoric,
475-526.

¹ 'La conquête et la domination de ce peuple présentent un caractère de modération et de respect pour le passé qui les distingue de celui de presque tous les autres barbares envahisseurs de l'empire.'—M. de Dartin, *Arch. Lombarde*, vol. i. ch. ii. p. 26.

² Rumohr, *It. Forsch.* i. 183.

³ Amédée Thierry, *Récits de l'Histoire romaine au v^{me} siècle*, 192, et seq.

⁴ The letters addressed by Theodoric to his prefects, &c. prove his care for the restoration of ancient buildings at Rome. E. g. to Agapitus: 'Quod mittantur artifices pro ædificiis reparandis.'—'Quod saxa in agris jacentia deputentur in edificium civitatis.'—'Quod marmora diruta et neglecta ad ædificia publica deputentur.'—'Quod pecunia convertatur in reparatione ædificiorum.'—'Ad quemdam sublimem quod inquirat de statua furtive substracta.'—'De fabricis et architectis.'—'Romanæ fabricæ decus, peritum convenit habere custodem; ut illa mirabilis sylva mœnium diligentia subveniente servetur (sub-servetur) et moderna facies operis affabris dispositionibus construatur.'—Vide *M. Aurelii Cassiodori Op. omnia*, Parisiis, MDC.

cultivation of arts and letters among the Italians, he kept the Goths out of the reach of such humanising influences, fearing that in becoming civilised they might fall off from that high state of military discipline by which alone their supremacy could be maintained in the face of overwhelming numbers. The palaces which he erected at Terracina, Ravenna, Verona, and Pavia,¹ were built by Italian architects who, ignorant of any other style of architecture than that which was based upon the round arch, imitated the old Roman buildings as far as their inferior skill would allow. The debased Roman was thus the only style employed in Italy during the period of Gothic rule, and it was not till seven hundred years after its overthrow, that the pointed style to which the name of Gothic has been most erroneously attached, crossed the Alps and took an always uncertain foothold in the peninsula.

Italian architects employed by Theodoric.

While Italian architects and mosaic-workers built and decorated the edifices of the Gothic kings, Italian sculptors, or marble-workers as they should more properly be called, adorned sarcophagi with such rude bas-reliefs as we see in the Lateran museum at Rome, and about the streets of Ravenna, but they made no statues,² and were not to be compared with Byzantine sculptors in the use of the chisel ; Greek workmen were therefore employed by St. Ecclesius Bishop of Ravenna, when on returning from Byzantium, where he had witnessed the immense enthusiasm of Justinian and his people in the construction of Santa Sophia, he determined to build the church of San Vitale in the Byzantine style.³ The introduction of this style into Italy was productive of important results, for by being gradually blended with the classical Roman, with which it was thus first brought face to face, that third great style was formed, known as the Romanesque, Romano-Byzantine, Lombard or Comacine. The two first names sufficiently denote their origin, but the last two demand some explanation. That of Lombard as applied to any art is an absolute misnomer, if derived from the barbarous tribes who crossed the Alps under Alboinus, king

Italian marble-workers.

A.D. 534.

Byzantine style introduced into Italy.

The Romanesque.

¹ Cantù, *Storia degli Italiani*, ii. 25.

² The equestrian group which surmounted the pediment of Theodoric's palace at Ravenna was a portrait of the Emperor Zeno cast at Constantinople. It bore a shield upon its left shoulder and a lance in its outstretched right hand. Birds flew in and out of the distended nostrils of the horse and built their nests in his belly (Aquelli, *Liber Pontificalis*, pt. ii. ch. ii. p. 123 ; Mur. *Sc. Rer. It.* vol. ii.).

³ Completed by St. Maximin A.D. 546-56.

Lombard
rule in
Italy,
568-756.

The Comacine
architects.

of the Lombards or Longobards,¹ reduced the greater part of Italy to subjection and ruled it like a conquered country for nearly two centuries, since they like the Goths were ignorant and unlettered, 'an army rather than a nation,' as they showed by giving themselves as a body the name of 'exercitus,' and as individuals that of 'exercitalis.'² It was not then because the new style of architecture, which sprang up in Italy during their dominion, originated with them, but because the greater part of the southern as well as the northern Italian provinces were comprehended under the name of Lombardy, that that of Lombard was naturally applied to the style of architecture then prevalent.³ Although Lombard rule had long since been overthrown by Charlemagne, and although during their existence as a separate people in Italy the Lombards had never mixed with the Italians, intermarriage being forbidden by law,⁴ they fixed their name temporarily upon the greater part of Italy, permanently upon the northern provinces, and partially upon one of the great Mediæval styles of architecture. The name of Comacine was derived from a body of Italian architects who built for the Lombards, and who kept alive those art traditions, well-nigh smothered under the overwhelming weight of misfortune which pressed upon the peninsula in every shape after the invasion of those barbarians. For twenty years after Alboinus and his followers overran the plains of Lombardy, the Isoletta Comacina, (an island in the Lake of Como) which held out against their power under Francione, an imperial partisan, contained numbers of fugitives from all parts of Italy,⁵ amongst

¹ 'People of the Long-beards,' says Paolo Warnefrido, lib. i. ch. ix. (Giannone, *op. cit.* vol. i. lib. iv. p. 187).

² Cantù, *Storia degli Italiani*, vol. ii. ch. lxii. p. 53, ch. lxvi. p. 97, ch. lxi. p. 41. So also Förster, *Geschichte der deutschen Kunst*, i. 17, calls the Lombards 'ein durchaus kriegerischer Volksstamm.'

³ M. de Dartein, *op. cit.* p. 8, note 2, says: 'L'architecture lombarde est celle de cette race mélangée, et non pas celle des Longobardes qui n'en eurent jamais.' See also G. Cordero da San Quintino in his *Essay upon Lombard Architecture* (Brescia, 1829), p. 313, who says the Lombards had no art of their own; and Rumohr, *op. cit.* i. 186.

⁴ Cantù, *op. cit.* ii. 78.

⁵ 'Lindembrogius et Du Cangius vocem a loco effectam censent, a Comacina forte insula in Romanula ubi Longobardorum ævo periti architecti fuerint. Minime audiendus Hugo Grotius qui Comacinum interpretatur architectum, eamque vocem ex Germanico *Gernach* significante *Domum* deducit.'—Muratori, *Ant. Med. Ævi*, vol. ii. dies 14, p. 349, litt. C.

whom were many skilled artisans known as the Maestri Comacini,¹ a name afterwards changed into that of 'Casari' or 'Casarii,'—builders of houses. After they had submitted to the invaders their college or guild was favoured by the Lombard kings; its members were enfranchised, made citizens, and allowed certain important privileges, such as that of making contracts, which were not however conceded to their assistants. There is no evidence that the Lombard kings did anything to protect arts, commerce, or industry before the reign of King Rotari, but these important objects are aimed at in his code of laws,² which contains special enactments for the protection of the Maestri Comacini, whose free jurisdiction was recognised by the name of Free-masons. Opportunities for the exercise of their profession during the earlier period of Lombard rule must have been few, for the country was suffering from war and pestilence, and the miserable inhabitants, reduced to the condition of slaves, were preyed upon by thirty Lombard dukes and their followers. Some amelioration in this state of things was wrought by Pope Gregory the Great, aided by his faithful friend Queen Theodolinda, a Bavarian princess, Catholic by birth, who served as intermediary between him and her husband Agilulph, in obtaining a special truce for Rome and its territory, and by her gentle influence brought about the conversion of the Lombards from Arianism.³ In memory of the conversion of her husband, the queen employed the Magistri Comacini to build the duomo at Monza, and to sculpture a rude bas-relief of the Baptism of our Lord over its portal, in which the pious donatrix is represented with other members of her family, surrounded by the precious gifts with which she

A.D. 590.

A.D. 636--652.

Condition of Italy under the Lombards.

¹ 'Inventæ sunt in eadem insula divitiæ multæ quæ ibi de singulis fuerant civitatibus commendatæ.'—Paulus Diaconus, lib. iii. ch. xxvi.

² 'Vide la Storia del Medio Evo per Carlo Troya. Cod. Dip. Lingobard. Testo dell' Editto di Rotaro, anno 643. Nel collegio de' Comacini si comprendevano senza dubbio gli artefici di tutti i mestieri necessari all' architettura.'—Camillo Boito, *L' Architettura Comatesca*, Milano, 1860, p. 15.

³ 'Grégoire avait dès les premiers jours de son pontificat exhorté tous les Evêques d'Italie à se préoccuper surtout de la conversion de ces formidables ennemis de l'orthodoxie' (*Epist.* i. 29). 'On croit que la reine fut puissamment aidée dans cette œuvre par les Dialogues que Grégoire avait composés. Il les envoya à la reine des Lombards' (Comte de Montalembert, *Les Moines d'Occident*, ii. 118). A body of the Maestri Comacini is supposed to have accompanied the missionaries whom Pope Gregory sent to England with St. Augustine, A.D. 590 (Ricci, *op. cit.* i. 183).

endowed the church.¹ The works executed a century later at Cividale in the Friulian district by other Comacine masters show a persistence in the same methods of building and a like want of skill in the use of the chisel. While the architecture as well as the sculpture continues to be debased Roman both bear marks of strong Byzantine influence, and form a most interesting example of the period when Greek emigration to Italy, and King Luitprand's conquest of the Exarchate (which enjoyed a much higher state of civilisation than the rest of Lombardy) helped to form this style.

The most important work at Cividale is the octagonal font in the duomo, which was erected by St. Calixtus, Bishop of Aquileja, during the reign of King Luitprand. Its roof is supported upon slender columns, with rude Corinthian capitals. Their intermediate spaces are spanned by round arches, whose spandrels are adorned with clumsily represented Christian emblems. The bases of the columns rest upon a marble parapet sculptured with figures symbolical of the four Evangelists, each holding a book, inscribed with verses by Sedulius, a Latin poet of the fifth century,² and an ornate Greek cross with candelabras and palmettos executed in relief by lowering the surface of the stone around their clumsy outlines, within which the details are indicated by furrows dug out in the stone. Identical with them in style are the contemporary sculptures about the sarcophagus of Pemone, Duke of Friuli, under the high altar of the church of San Martino. In front our Lord is borne upwards by four angels in an aureole formed of leaves, within which are two other angels marked as cherubim by the eyes upon their wings. The hand of the Father is sculptured above the head of the Son, and stars and flowers are scattered about the background. The three kings in the bas-relief of the Adoration of the Magi at one end of this sarcophagus are said to be portraits

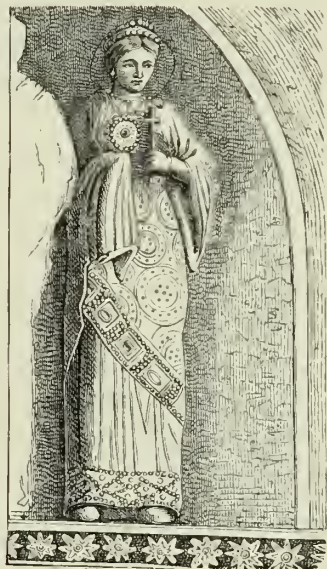
¹ Described in the Introduction to *Tuscan Sculptors*, vol. i. p. xlv. The inscription at S. Michele di Monza, which gives the date of the dedication of the church and the year of Theodelinda's death, is to this effect: 'Dedicatio hujus Ecclesiæ S. Michaëlis celebrata fuit decimoquinto Kal. Feb. in cccccviii. (608) et hoc ipso anno mortua est Theudolinda Regina.'—Carlo Troya, *Storia del Medio Evo*, Cod. Diss. Long. vol. ii. no. 301.

² Selvatico, *op. cit.* p. 67, says these verses are by Pasquale Celio. Dartein, *op. cit.* pp. 19, 21, says Sedulius, as does Sig. Lopez, *Il Battistero di Parma*, p. 264. The font described above originally stood in the baptistery whence it was removed to the duomo in 1645.

of Rachis Duke of Friuli and his brothers Aistulf and Ratcait. In it, as in that of the meeting of Mary and Elizabeth at the other end of the sarcophagus, the Madonna has across cut upon her forehead, instead of having it traced upon a veil as is common in early Greek manuscripts.¹ The faces of the figures are without expression, and their proportions are short and clumsy. Their outlines, features, and folds of drapery were originally rendered more distinct by colour, traces of which are still to be seen. Numerous fragments of ornaments and animals in the same Italo-Byzantine style are set into the wall of the atrium of the church of Santa Maria della Valle,² where they may be compared on the spot with the genuine Byzantine figures and stucco ornaments inside its portals, which were probably executed by some of these artists who took refuge in Italy during the Iconoclastic war for Peltruda, wife of a duke of Friuli, who founded the adjoining monastery. The six life-size statues of SS. Anastasia, Agapa, Chionia, Irene, Chrysognus and Zoiles, above the doorway (see Woodcut) resemble the saints represented in Byzantine mosaics and ivories, in their long proportions, rigidity of pose, and peculiar type of face. They wear crowns upon their heads, and are clothed in closely-fitting robes, whose borders are richly ornamented with gems disposed in regular patterns. The archivolt of the portal is completely covered with a vine, boldly modelled in open work. Originally a heathen temple converted to Christian uses during the first centuries of our era, embellished later by a Lombard proselyte with the quaint, solemn-looking images of the saints of her new faith, and with rich ornaments fashioned by the hands of foreign artists, this solitary little chapel makes a forcible impression upon the mind,

Santa
Maria
della
Valle.

A.D. 726.



¹ M. de Dartin, *op. cit.* p. 74, Pl. II.

² See *Tavole Cronologiche della Storia della Chiesa universale, illustrate da Ignazio Mozzani*, sec. 8, pp. 96, 97, for a mention of Sta. Maria della Valle, also the work of M. de Dartin on Lombard architecture, pt. ii, pp. 30 et suiv.

nor do we know of any other so perfect example of that transition period in Italian architecture, when Roman and Byzantine elements seemed to hesitate before blending together into the Romanesque.

In examining the early Italian churches it is most important to remember, that many of them have been so completely changed by restoration as to retain but few traces of their original aspect; while the date of the sculptures about them can only, when history fails us, be fixed by their characteristics of style, as they often belong to a later period than the buildings themselves. The capitals of the columns of the church of San Salvatore at Brescia for instance, some of which are Byzantine and others rude imitations of the Corinthian, certainly belong to the same period as the edifice, which was built by the Lombard king Desiderius and his wife Ansa in the eighth century, while the capitals of the white and red marble colonettes formerly in the confessional and now in the Museum, cannot have been sculptured before the tenth century, as one of them is adorned with representations of the martyrdom of Santa Julia, whose worship did not obtain favour at Brescia until after that time.¹ The stucco ornaments and reliefs at San Pietro di Civate (in the territory of Brianza, on the mountains near the Lake of Como), which was also built by King Desiderius, in fulfilment of a vow made to St. Peter when his son Adelchi was struck blind in consequence of an accident while hunting, are of several different periods, but none appear to be contemporary with the building itself. The griffins, chimeras,² fantastic animals and fishes with interlaced ornaments resemble those upon Scandinavian monuments, and indicate that influence of northern traditions, which we have already had occasion to point out in similar sculptures of the eleventh century about Apulian churches, but the subjects in relief from the life of our Lord show by their simple and unsymbolical treatment, that they belong to a later period, as the Resurrection and the Passion were not so represented in this part of Italy before the twelfth century. So also, while the rudely-shaped animals and monstrous figures about the façade of San

San Salvatore at
Brescia.

A.D. 760.

San Pietro
di Civate.

¹ Ricci, *op. cit.* i. 256, 258.

² M. de Dartain, p. 44, says that according to the Abbé Dozio (article in the *Journal Catholique*) the griffin symbolises the two united natures of our Lord. The divine expressed by the eagle and the human by the lion. The chimera, monster with three heads, indicates the triple rule of Christ over heaven, earth, and hell.

Michele at Pavia, and the clumsy images of San Michele and a bishop above its pediment are works of the eleventh or twelfth century, the church is a building of the tenth, erected upon the site of an old edifice founded by King Grimoaldus, and burnt down when the Hungarian mercenaries of the Emperor Adalbert set fire to the city.¹

San Michele at Pavia.

A.D. 924.

Theodoric had made Pavia a royal residence, and built a palace there, which was occupied by the Lombard kings after the expulsion of the Goths.² Monza also flourished under the barbarians, but they did nothing towards raising Milan from the low state to which Uriah, the nephew of Vitiges, King of the Goths, had reduced her in the fifth century. Her double walls, her theatres, temples, and peristyles adorned with statues, mentioned in the verses of a poet of the fourth century,³ were then thrown down and destroyed, and this city, which had been the first in Italy after Rome, did not regain its former position for more than five hundred years. The remains of early sculpture at Milan are consequently of little importance, and only worthy of attention as connected with the history of art in the centre of one of the most important North Italian schools. The earliest of these remains are a Christian sarcophagus of the fourth century in the church of S. Celso, which differs in no respect from works of the same class and period at Rome and Ravenna, and a rudely executed bas-relief of the eighth century on the outside of the church of Sta. Maria di Beltrade, which is interesting on account of the connection of its subject with the period in which

Milan neglected by the Lombards.

Early sculptures at Milan.

¹ Ricci, *op. cit.* i. 441. In the first volume of the *Stones of Venice*, Appendix No. 8, p. 362, Mr. Ruskin speaks of the sculptures at San Michele as being of the seventh century at the latest, in which opinion we hesitate to agree for the reasons given in the text. He describes some of them upon the west front: 'One capital is covered with a mass of grinning heads, other heads growing out of two bodies, or out of and under feet; the creatures are all fighting or devouring or struggling which shall be uppermost, and yet in an ineffectual way as if they would fight for ever, without coming to a decision. Neither sphinxes nor centaurs did I notice, nor a single peacock, but mermaids with two tails, strange, large fishes, apes, stags (bulls?), dogs, wolves and horses, griffins, eagles, long-tailed birds (cocks?), hawks and dragons without end, or with a dozen of ends as the case may be; smaller birds with rabbits, and small nondescripts filling the friezes.'

² The palace of Theodoric was burnt down in 924, rebuilt soon after by King Ugo and finally levelled with the ground by the Pavians in 1024, because they did not choose to have a royal residence within their walls (Ricci, vol. i. p. 489, note 60).

³ Ausonius, MS. in the ducal library at Pavia, cited by Tristano Calco. Verri, *St. di Milano*, i. 23.

it was sculptured. It represents a bishop, preceded by monks bearing an image of the Madonna and Child upon their shoulders, and followed by torch-bearers; the one with a long beard who closes the procession (called 'Della Idea') is supposed to be the Primiciero or Maestro de' Vecchioni,¹ the head of the 'Scuola di Sant' Ambrogio,' a society of twenty male and female beggars, to whom alms were distributed at certain seasons of the year. Among its benefactors was Archbishop Anspertus, who built the atrium of Sant' Ambrogio, restored the palace of Stilicon, raised the crumbling walls of the city, founded many useful institutions, and is to be regarded as the regenerator of Milan.

A.D. 879.

The Archbishops of Milan.

Ciborium at Sant' Ambrogio erected A.D. 835.

Wolvinus.

Tomb of King Bernhard and Archbishop Anselmus.

The Archbishops of Milan, who held the first rank among Italian ecclesiastics, were the real rulers of the city under the weak successors of Charlemagne, but they did little for any of the arts. The only one of the predecessors of Anspertus who forms an exception to this rule is Angibertus. This prelate erected the ciborium at Sant' Ambrogio, whose gables are adorned with long-proportioned, symmetrically-disposed figures in relief, of a thoroughly Byzantine type, and employed an artist named Wolvinus² to make a series of bas-reliefs in gold to decorate the high altar. We may also mention Archbishop Anselmus on account of the interest attached to the discovery of his burial place. About a century ago a plain sarcophagus was removed from the church of Sant' Ambrogio to the adjacent monastery, and as its occupant was unknown, it was opened before being set up against the wall of a corridor near the great staircase, and found to contain two bodies in a remarkable state of preservation.³ One of them, robed in a mantle of white damask embroidered with silk and gold, wore thick-soled shoes of red leather with metal spurs, and had a gilded wooden sceptre lying near his right hand; the other had a mitre upon his head, wore sacerdotal vestments, and held a crozier in his right hand, with a ring of silver gilt upon its withered forefinger. These bodies were recognised as those of Bernhard, King of Italy, and his faithful servant Anselmus, who was degraded and imprisoned for life in the monastery of Sant' Ambrogio by Louis le

¹ From his dress we might suppose this to be a priest, did we not know that priests were not allowed to wear beards at that time (Giulini, *Mem. di Milano*, i. 305).

² Giulini, *op. cit.* i. 149.

³ *Id.* i. 102.

Débonnaire, on account of his participation in the rash attempt of Bernhard to throw off his dependence upon his uncle and liege lord. A.D. 817. When convinced of the impossibility of success, Bernhard made his way to Châlons-sur-Saône to implore the king's pardon. Louis pitilessly condemned him to death, and then commuted this sentence to loss of sight, but the unfortunate man escaped by a timely death from this horrible fate.¹

We cannot take leave of the Milanese archbishops before speaking of Heribert or Aribert, in whose person their wealth and power culminated. This ambitious and warlike prelate, assuming the right to dispose of the crown of Italy, offered it to the German emperor Conrad at the Council of Constance, placed it on his head in the cathedral of Milan, and entertained him and his suite with princely magnificence for many weeks after the ceremony.² A.D. 1026. But his chief title to remembrance is the invention of the Caroccio, which was adopted by the principal cities of Northern Italy as an important stimulus to patriotism, and proved a powerful element of military success.³ The Caroccio. It consisted of a huge car with a lofty mast, surmounted by a crucifix standing on a gilded globe, from which floated two long white banners. An altar for the celebration of mass, the military chest, and all kinds of medicines and bandages for wounded soldiers were carried upon it, and as it was always kept in the midst of the army while in the field, it served to show where the commander stood, where the disabled could find succour, and where fugitives could rally in safety. Its loss in battle was a disgrace, and its possession by the enemy the surest proof of his victory. So great was the affection felt for it by the Milanese, that when Frederic Barbarossa ordered their caroccio to be broken up their emotion affected even his rough soldiers to tears.⁴ A.D. 1162. Five years after this humiliation they took their revenge upon the emperor at Legnano, and the rude Byzantine-looking crucifix which towered above the caroccio on that memorable day may still be seen in the church of San Calimaro,⁵ Battle of Legnano, A.D. 1167.

¹ Eginhard Astronome, *Hist. de France* par M. Henri Martin, ii. 374, 375.

² Verri, *Storia di Milano*, i. 92.

³ See Verri, *Storia di Milano*, i. 99; M. de Bréholles, p. 82; Corio, *Storia di Milano*; and *Le Vicende di Milano*, p. 200 (ed. 1778), for descriptions of the caroccio.

⁴ Kington's *Life of Frederic II.* i. 52.

⁵ The figure of our Lord in low relief is both coloured and gilded. Below it Archbishop Heribert is represented holding the model of the church of St. Dionysius

Bas-reliefs
of the
Porta Ro-
mana.

The sculp-
tor An-
selmus.

Portraits
of Bar-
barossa
and the
Empress
Beatrice.

a memorial of that untiring resistance to foreign rule which has at last found its reward. The victory of Legnano is also commemorated at Milan by the bas-reliefs of the Porta Romana,¹ which represent the triumphant citizens returning to their half-destroyed homes, headed by a monk named Frate Jacopo bearing the city banner in his hand, and accompanied by their allies from Cremona, Brescia, and Bergamo. One of the inscriptions upon the gate² records the name of Anselmus as the sculptor of these reliefs, and honours him with the title of a second Dædalus;³ but by applying to him the name which erroneously stood to them as the type of perfection in sculpture, his contemporaries showed how incompetent they were to estimate him rightly, for the short clumsy thick-set figures, ranged one behind the other in stiff monotony, dangle in the air like a row of wooden dolls with pendent feet and shapeless hands. Filled with contempt and hatred for Barbarossa, the Milanese caused two portrait bas-reliefs of himself and his wife, the Empress Beatrice, to be set up upon the Porta Romana, one of which is a hideous caricature, and the other too grossly obscene for description.⁴ The bareheaded and long haired monster who represents the emperor, sits enveloped in a mantle, holding a sceptre in one hand and resting the other on his thigh. His feet are crossed, and between his knees which are widely separated crouches a nondescript creature, with a human head, bats' ears, a dragon's scaly breast and wings, and fishes' fins in lieu of arms.⁵

in his hand. The square nimbus around his head proves that the crucifix was made during his lifetime.

¹ These reliefs are let into the wall of a house near the Naviglio, in the street leading to the Porta Romana.

² The architect of the Porta Romana was Gerardus de' Castagnianega.

³ 'Hoc opus formavit Anselmus Dædalus ale.' 'Ale' has been supposed to stand for 'alter,' or to be an abbreviation of Alexandrinus. 'Dædalus ale' has also been read as 'De Dalus arte' (see Millin, *Voyage dans le Milanais*).

⁴ This bas-relief, which long disgraced the Porta Tosi, is now preserved in the Palazzo Archinti. It is sculptured on the back of a Roman cippus, whose inscription says that Publius Futilius had it made for himself and his three sons. The inscription is given by Biondelli in his articles 'Sulle Arti e sui Restauri di Milano' (vide *Politecnico*, p. 75), and by Torre, *Il Ritratto di Milano*, Milan, 1714, p. 312 et seq.

⁵ Fiamma, the chronicler, says this figure was meant for the Greek emperor; but this cannot be as he was an ally of the leaguers. Millin calls it 'Christ conqueror of Satan.' Giulini and Biondelli believe it to be the portrait of Barbarossa. When removed from the gate it was set up in the wall of a house overlooking the Naviglio.

As Milan increased in power and wealth the monuments in her churches multiplied to such an extent that, if we are to believe a chronicler of the fourteenth century, they were then no less than 2000 in number, many of them remarkable for the richness of their decorations.¹ Unfortunately we cannot judge of their merit, as in consequence of a decree of the Council of Trent San Carlo Borromeo caused many of them to be taken down, and others, such as the twelve red marble statues of the apostles given by Pope Urban III.,² and a pulpit made by the sculptor Oprando da Busnate,³ subsequently shared the same fate through various causes. Of all the monuments of the Sforza and the Visconti formerly in the duomo, that of the archbishop Otho Visconti,⁴ a red marble sarcophagus supported by columns, alone remains. It and some of these early works were probably sculptured by the Campionesi, to whom we may safely attribute all such marbles as show signs of improvement in style at and near Milan before the early part of the fourteenth century.⁵ One of this important body of artists doubtless made that equestrian alto-relief on the outer wall of the Broletto, which represents the Podestà Oldrado di Tresseno, who first burnt heretics at Milan.⁶ His head is uncovered, his hair cut short in the neck after the modern fashion, and his mantle, fastened upon his right shoulder, falls in well-arranged folds upon his knee. The horse moves stiffly, and his neck is disproportionately long. The group is tame and spiritless, but not devoid of a certain homely truth.

Monu-
ments at
Milan in
the 14th
century.

A.D. 1220.

Died
A.D. 1295.

Equestrian
alto-relief
of Oldrado
di Tres-
seno.

A.D. 1233.

The Cam-
pionesi.

The Campionesi, so called from the district of Campione, which lies on the slope of a mountain on the shore of the Lago Ceresio, almost opposite Lugano, obtained notoriety as able architects and

¹ 'Inveniuntur etiam urnæ marmoreæ aut ex silice aut alio quocumque lapide vivo MM. . . . et est talis, quæ constitit ultra xx. marchas argenti.'—Fiamma, *Chron. Extrav.* MS. cap. xciii. Giulini, iv. 786.

² Ambrogio Bossi, *Cronaca detta Fior de' Fiori*.

³ Otho's nephew Giovanni di Matteo is buried with him (see Franchetti, *Duomo di Milano*, plate 20, and p. 95).

⁴ Such as a bas-relief in the sacristy of San Giorgio near Bernate in the district of Magenta. Eng. in Giulini's work, iv. 35.

⁵ 'Catharos ut debuit uxit [*sic*]. Magnum vituperium fuit,' says Fiamma, 'that such a man should have been honoured with a statue. Note that this was the first equestrian group erected in Italy since the days of Justinian. Pope Gregory IX. accorded his protection to the Lombard league on condition that the papal and imperial edicts against heretics should be carried into effect.' Verri, *St. di Milano*, i. 240, says there were fifteen heretical sects at Milan in the early part of the thirteenth century.

Their
works at
Modena.

sculptors in the north of Italy long before the Revival. We find five of them attached to the duomo at Modena in the thirteenth century, Anselmo, Ottacio, Enrico, Alberto and Jacopo, who are only known to us as 'da Campione.'¹ The marbles sculptured by these artists for the chapel of the Holy Sacrament, the most important of which is Anselmo's bas-relief of the Last Supper, are rude and lifeless. The figures are stiffly and formally arranged, and show but little attempt at expression. Though less barbarous than those about the portal of the church, which were sculptured a century earlier, they are hardly on a par with the works of Niccola Pisano's predecessors in Tuscany, and are decidedly inferior to the contemporary works of Benedetto Antelami at Parma. Enrico II. da Campione, the grandson of Anselmo's companion of the same name, sculptured the statuettes upon the pulpit in a much more correct style, and built the upper portion of the Ghirlandaja, a conspicuous tower at Modena.² His contemporary, Hugo da Campione, made an octagonal font, and the tomb of Cardinal Luigi in the

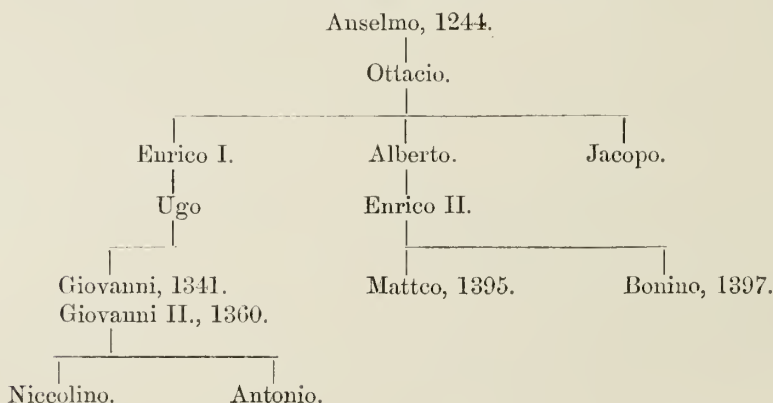
A.D. 1322.

A.D. 1317.

A.D. 1341.

¹ Anselmo contracted (November 30, 1244) for himself and his heirs to work at Modena 'in perpetuo' for six imperial lire a day in summer, and five in winter. This was afterwards increased to eight lire from April to October and six from October to April (vide Campori's *Artisti Esteri*, pp. 116, 117, and Borghi's *Duomo di Modena*, p. 79; also Tiraboschi, *Storia della Letteratura Italiana*, vol. v. lib. iii. p. 672).

GENEALOGICAL TREE OF THE CAMPIONESI.



Marco 1387, Zeno 1388, Bonino 1393, Jacopo 1389, Simone 1389, Mattco 1389, are all mentioned in Franchetti's Chronological Series of Architects paid or consulted by the Rev. Fabbrica of the duomo at Milan (vide Franchetti's *Duomo di Milano*, pp. 139, 140).

² Campori, *op. cit.* p. 117. Cicognara, *Storia della Scultura*, lib. v. ch. v., says that Enrico was the scholar of Agostino and Angelo Sansi.

church of Santa Maria Maggiore at Bergamo,¹ and with the assistance of his son Giovanni built the church of Sant' Agostino, and erected the tomb of Guiscarda de' Lanci within it.²

Before speaking of the later and more eminent Campionesi who were scholars of Giovanni Balduccio, we would describe briefly the condition of Milan in the early part of the fourteenth century. It was ruled alternately by two powerful families,³ the Visconti and the Torriani, until Henry of Luxembourg confirmed the power of the Visconti by appointing Matteo, surnamed Il Grande, to be imperial vicar. The rapid extension of his power over ten of the great cities of Lombardy excited the dormant hostility of the popes, who looked upon his rule as an obstacle to the desired dependence of Italy upon Rome through the vassalage, which the German emperors tacitly declared on receiving the crown from their hands at St. Peter's. In pursuance of this policy Pope John XXII. accused Matteo of the worst crimes, branded him as a heretic, excommunicated him and his successors to the fourth generation,⁴ and when he died caused a bull to be circulated in England, France, and Italy, promising plenary indulgence to all who would take up arms against his sons. The army thus raised was placed under the command of the famous Raimondo da Cardona, who blockaded

Condition of Milan in the first half of the fourteenth century.

Matteo Visconti, A.D. 1311.

March 14, 1322.

June, 1322.

¹ Calvi, *op. cit.* pt. i. p. 40, note 1, speaks of a drawing of this tomb upon a portion of which the clergy, nobles and people are represented as rendering homage to the deceased. This conceit is repeated in the tomb of Bernardo Maggi at Breseia, which is probably by the same artist.

² Giovanni da Campione was aided, in his turn, by his son of the same name, as well as by his scholars Antonio and Giovanni Cattaneo, when he built the great portal of Santa Maria Maggiore, and modelled the equestrian statue of Santo Alessandro above it, which is inscribed, 'Filius Ughi di Campilione fecit hoc opus A.D. 1355.' One of the Giovanni's, father or son, made the statues of Sant' Alessandro and twelve seated apostles, which existed in the upper part of the loggia of the façade of Sant' Alessandro, destroyed in 1561. The great portal of Santa Maria Maggiore is dated 1351, and inscribed, 'M. Johannes de Campilione, C. P. [Civis Pergomensis] fecit hoc opus.' The southern door which is Gothic and adorned with a frieze of little niches containing statuettes is inscribed, 'Magister Johannes, filius quondam Dom. Johannis de Campilione, fecit hoc opus in Christi nomine. Amen. A.D. 1360.' (Vide Tassi, *Sc. e Pitt. Bergomasche*, p. 10, vol. i. p. xi. and p. 8; and Calvi, *op. cit.* p. 41, nota 3.)

³ So were:—

Pavia by the Beccaria and Langosco. Bergamo by the Colleoni and Suardi.
Monza by the Torricelli and Cavalaggi. Lodi by the Vignati and Vistarini.
Vereelli by the Avvocati and Tizzoni. Como by the Rusea and the Vitani.

⁴ Cronaca di Pietro Azario; Ughelli, *Italia Sacra*, vol. iv. col. 206; Verri, vol. i. ch. xi. p. 309.

them for eight months in Monza, and finally took possession of the city. Galeazzo I., the eldest son and successor of Matteo, although at first forced to fly before the storm, succeeded in making himself lord of Milan within a twelvemonth after his father's death, and held the city for four years. His ruin was then brought about by the intrigues of his younger brother Marco Visconti, who induced the new emperor Louis of Bavaria to imprison him, with his son Azzo and his brothers Stefano and Luchino, in the loathsome dungeons of Monza which Galeazzo had constructed, without any idea that he would be forced, like a new Perillus, to taste the horrors of his handiwork.¹ After eight months of suffering the half-dead prisoners were liberated through the intervention of Castruccio Castracani, Lord of Lucca, who was bound to Azzo Visconti by gratitude for the opportune assistance which he had rendered him three years before at the battle of Alto Poscio.² After the death of Galeazzo at Pavia, Castruccio induced the emperor to sell the imperial vicariat of Milan to Azzo for the sum of 60,000 florins, and Pope John XXII., dreading lest the Lombard clergy should adhere to the anti-Pope Nicholas V. who was greatly in favour at Milan, confirmed his newly-acquired power by cancelling the interdict which he had formerly laid upon the Visconti. With Azzo's reign a new era of prosperity and progress commenced for Milan.³ During the two years which had elapsed since his liberation from prison, he had been living in Tuscany, where he had become familiar with the works of the Pisani, of Arnolfo del Cambio, of Giotto, and of Andrea Pisano, and as soon as he found himself in the position of an independent prince he showed how greatly his mind had been

Galeazzo I.

A.D. 1322.
A.D. 1328.

Azzo Visconti.

A.D. 1329.

His patronage of the arts.

¹ Marco, who followed neglected and despised in the train of the Emperor Louis, died either in consequence of a fall from the window of the ducal palace, or by suffocation. 'De cujus morte certum ignoratur' says the *Azario Chronicle*, quoted by Verri, *op. cit.* i. 319. Villani and Corio say that his brother and nephew caused him to be suffocated, and that his body was thrown out of the palace window (Giulini, *op. cit.* v. 194).

² Azzo brought with him a troop of 1000 horse to Castruccio's assistance and by this addition to his forces assured him the victory over Raimondo da Cardona whom he took prisoner. Sismondi, v. 113, says that Castruccio followed up his success by plundering the villas about Florence of all the works of art which they contained.

³ Matteo Visconti did little for art at Milan. He commenced the ducal palace which Azzo afterwards finished, and the Loggia degli Osj on the Piazza dei Mercanti, of which he cannot have built more than the lower story, as the upper stories and all the decorative portions are manifestly posterior to his time.

opened to the necessities of his people for cultivation in art by inviting Giotto to adorn his palace with frescoes,¹ and Balduccio Pisano to make the tomb of St. Peter Martyr for the church of Sant' Eustorgio.²

The Lombard sculptors whom Balduccio employed to assist him in this work propagated his style in Lombardy, as we see among other examples in the famous Arca di Sant' Agostino at Pavia, which was probably made by Matteo and Bonino da Campione, the two most remarkable artists formed by Balduccio during his residence at Milan.³ Twelve years were employed and four thousand golden scudi spent in constructing it in the sacristy of San Pietro in cielo d' oro, whence it was removed to its present position in the duomo, when that building was demolished. It is enriched with bas-reliefs, statuettes, and architectural accessories in the Pointed style, which form an *ensemble* of the most imposing character. The effigy of the saint, covered with a winding-sheet held up at the corners and sides by six angels, lies upon a mortuary couch seen through the open arches which support its second story. The statuettes of the apostles are placed two by two in compartments around the lower or basement story, separated from each other by pilasters faced by statuettes of the Virtues. Above them smaller statuettes of saints and prophets stand against the pilasters of the second story, upon which rest consoles supporting seated figures of saints and martyrs. A row of pointed gables decorated with crockets and finials runs round the uppermost story, upon which is a series of bas-reliefs representing incidents in the life of St. Augustine, separated from each other by twenty statuettes. If compared with the Arca di San Domenico, that of Sant' Agostino instantly asserts its superiority in unity of design, but its bas-reliefs and statuettes are greatly inferior to those by Niccola Pisano at Bologna, while its reliefs are superior and its statuettes inferior to

Matteo
and Bo-
nino da
Campione.
The Arca
di Sant'
Agostino.
A.D. 1332.

¹ See *Tuscan Sculptors*, vol. ii. letter D. Appendix, for Fiamma's description of this palace. Besides the frescoes of Giotto which adorned its walls (vide Vasari, i. 335), there were perhaps others by a Pavian painter named Andriano da Edesia. Lomazzo, *Trattato della Pittura*, p. 35; Calvi, pt. i. p. 7; Verri, i. 323; and Giulini, v. 236).

² For description of this tomb see *Tuscan Sculptors*, vol. i. ch. iii.

³ According to Vasari it was made by Agostino and Agnolo Sanesi, but this cannot be as they died before the middle of the century, and the Arca is dated A.D. 1362. Cicognara ascribes it to Pietro Paolo and Jacobello delle Masseguë, but no work of theirs is known prior to 1380.

those by Balduccio at Milan, of which some are close imitations. The figures, which are very Pisan in style, have their surfaces highly polished, the borders of their robes carefully elaborated, and the pupils of their eyes painted black, according to a common custom of the time.

Luchino
Visconti,
A.D. 1339-
1349.

Monu-
ments of
Azzo and
Stefano
Visconti.

Bernabo
and Galeazzo
Visconti.

After the death of Azzo Visconti, his paternal uncles Luchino and Giovanni nominally ruled the state together, though the latter, being little inclined to politics, left the reins of government in the hands of his brother, who was one of the best princes of his house, but not a patron of art. Mention is made of many palaces which he built and decorated with frescoes, but we have no proof of his having given any commissions to Balduccio or his scholars, though he may have ordered the former to make the monument of Azzo, which is now preserved in the gallery of the Marchese Trivulzi at Milan.¹ The monument to Stefano in the chapel of St. Thomas Aquinas at S. Eustorgio, one of the works attributed to Balduccio,² was most probably erected by order of his three sons, Matteo II., Bernabo and Galeazzo, whom Luchino had exiled, and whom Giovanni recalled after the death of Luchino, to share the territory of Milan with him.³ This partition was soon simplified by Bernabo and Galeazzo who poisoned Matteo, fearing he would get rid of them. Of these two iniquitous tyrants Galeazzo was perhaps the worst, for he was persistently cruel and unjust, while Bernabo sometimes varied his course of crime by acts of justice and even of kindness. Bernabo patronised art, though purely as a means of self-glorification, but Galeazzo disregarded its claims and wantonly destroyed the frescoes by Giotto in Azzo's palace.⁴

Equestrian
statue of
Bernabo
Visconti.

Milan and its dependencies long groaned under the yoke of these monsters, for Galeazzo reigned twenty-four years, and Bernabo thirty-one, at the end of which time he was treacherously seized by his nephew Galeazzo, Conte di Virtù, and confined in the castle of Porta Giovia, where he probably died of poison. It is well to recall what manner of man he was as we look at his equestrian statue in the Mediaeval museum at the Brera, for it is but a lifeless work

¹ See *Tuscan Sculptors*, i. 75.

² Calvi, *op. cit.* pt. i. p. 21.

³ Caffi, *Storia di S. Eustorgio*.

⁴ 'Quæ domus cum ornamentis et pieturis et fontibus hodie non fieret cum trecentis millibus florenis.'—Azario, p. 285, quoted by Verri, i. 336.

which needs some historical association to give it interest.¹ Clad in armour and holding the bâton of command in his left hand, he sits stiffly upon his horse, whose trappings, enriched with his cypher and the emblems of his house, were once gay with gilding and colour; two diminutive figures of Fortitude and Justice stand like pages at his stirrups. The statue is raised upon a sarcophagus which rests upon nine short columns, and has its four sides adorned with coarsely-modelled bas-reliefs of the Crucifixion, the dead Christ and angels, the Evangelists, and single figures of saints.² It is not the monument of Bernabo, as one would naturally suppose, but that which he erected to the memory of his wife Regina della Scala, who had great influence over him, and to whom he was much attached despite his cruelty, his bad temper and libertinism. It originally stood behind the high altar of San Giovanna a Conca,³ in such a position that the worshippers appeared to be praying to Bernabo, which was considered so scandalous that it was removed soon after the tyrant's death to a more fitting place near the door. Matteo da Campione is said to have been its sculptor, but we feel rather inclined to ascribe it to Bonino,⁴ for the equestrian group resembles that with which he crowned the Gothic tomb of Can Signorio at Verona, and its style is less simple than that of the pulpit by Matteo at Monza. Matteo was the elder of the two Campionesi, and succeeded the unknown architect of the duomo at Monza about the middle of the fourteenth century⁵ in the post which he refused to resign when he was appointed architect of the duomo at Milan, and which he held until his death.⁶ He designed the façade of the

Matteo da
Campione
and the
duomo at
Monza.

A.D. 1389.

¹ Engraved in Litta's *Famiglie Celebre*, fam. Visconti.

² The four statuettes at the corners of the sarcophagus, two of which only remain, were probably designed to hold torches or candelabra.

³ 'In sepultura alta, quæ est retro altare majus, ubi est imago sua sculpta in marmore et equestris, quæ est mirabilis et pulcher.'—Azario, *Ann. Med.*; Giuliani, v. 66.

⁴ Torre, *op. cit.* p. 50, does not give the sculptor's name. Rossi and Cataneo, *MS. Hist. of Lombard Artists*, in the Biblioteca Malzi, suggest Bonino. Calvi, *op. cit.* p. 45, says Matteo, the inferiority of whose work in it as compared with that of Monza he ascribes to his having so bad a subject as Bernabo to illustrate, which is really no good reason.

⁵ Frisi, *Mem. Storia di Monza*, i. 12, ed. Milan, 1794.

⁶ Calvi says in 1390 on the death of Marco da Campione. Matteo's name is given in Franchetti's list of the ingegneri paid or consulted by the Ven. Fab. del duomo di Milano, *op. cit.* p. 140.

The pulpit. duomo at Monza in a mixed Gothic style, and decorated it with slabs of coloured marble, in the manner originally introduced by Arnolfo del Cambio at Florence. He also sculptured a now destroyed font for the baptistry, and the pulpit, which is adorned with statuettes of the Apostles in niches,¹ separated by panelled pilasters upon which are small and remarkably well-designed figures in very low relief. The compartments which divide the surface of the projecting reading-desk contain small statuettes of the four Evangelists, and one of our Lord, holding a book and a thunderbolt, a piece of Paganism which would have been less surprising a century later. The accessories are executed in a simple unpretending style which leaves little room for criticism. The works of Matteo at Monza are thus enumerated in the mortuary tablet set into the outer wall of the duomo: 'Here lies the great architect, the devout master Mattheus da Campilione, who built the façade of this holy church as well as its pulpit and baptistry, and who died in the year of our Lord 1396.'

Bonino
da Cam-
pione.

Bonino, who is supposed to have belonged to that family of Fusina which gave several artists to Milan, is mentioned by Giulini and Mazuchelli as a simple 'scarpellino,' but the tomb of Can SIGNORE della Scala at Verona² proves that he deserved a higher title. Before describing this monument we would remind the reader that the Scaligeri had long been powerful among North Italian princes, and distinguished patrons of art and letters. Cane della Scala, surnamed 'Il Grande,'³ who was a prince brave and fortunate in the field, and faithful to his promises (a rare virtue at the time), lies buried above the portal of Sta. Maria Antica, in a sarcophagus adorned with low and slightly-wrought bas-reliefs representing the chief military events of his life, and with statuettes of the Madonna and the angel of the Annunciation. Upon it is placed his simple and dignified effigy, overshadowed by an arched canopy which is

Cane della
Scala,
A.D. 1312.

¹ Their close resemblance to those upon the Arca di S. Agostino at Pavia confirms the belief in Matteo's co-operation in that work.

² 'Hoc opus sculpsit et fecit Boninus de Campiglione Mediolanensis (vide Maffei, *Verona Illustrata*, ed. in 8vo. vol. iv. p. 128).

³ 'Lo primo tuo rifugio e 'l primo ostello
Sarà la cortesia del gran Lombardo,
Che 'n su la scala porta il santo uccello;'—*Paradiso*, xvii. 70.

Bartolomeo della Scala is the great Lombard who sheltered Dante in his exile. The 'santo uccello' is the eagle.

itself crowned by a spirited group of the knight on horseback.¹ His successor, Mastino II., enjoyed a larger revenue than any other Christian monarch of the time excepting the King of France,² and lived in a state of regal splendour, surrounded by no less than twenty-three dethroned princes who had found refuge at his court.³ 'When he rode out,' says an anonymous chronicler, 'the whole city of Verona was struck with fear, and when he threatened all Lombardy trembled.'⁴ Rights were respected and justice was promptly rendered during his reign, and all parts of his kingdom were so safe that any person could walk about with a purse of gold in his hand without danger of being robbed.'

Mastino II.
A.D. 1335.

But with all this Mastino II. was a great libertine, who created a host of enemies at home by the unscrupulous gratification of his passions, and abroad by his boundless ambition. Florence, Venice, Padua, Milan, and Mantua formed a league against him, and so greatly reduced his power, that at his death his successor Can Signorio inherited a very much diminished territory. The commission for his monument was given to a Milanese sculptor named Perino, known only by this work. The sarcophagus upon which lies the statue of the deceased prince, is placed under a canopy ending in a pyramid, crowned by an equestrian statue. Two bas-reliefs representing Christ enthroned, with Mastino kneeling at his feet, and Christ rising from the tomb, are placed upon the front and back of the sarcophagus, which is adorned with figures of saints, and a well-conceived statuette of Fortitude. The monument which Can Signorio erected to himself is far more elaborate. The victim of an incurable malady, he lost no time in setting aside ten thousand florins of gold for the adornment of his tomb, and again turning to Milan for a sculptor, summoned Bonino da Campigione to Verona.⁵

Perino da
Milano,
flourished
1375.

Monu-
ment of
Can Si-
gnorio.

¹ Ruskin, *Stones of Venice*, iii. 70, speaks of it as 'the consummate form of the Gothic tomb.'

² Sismondi, *Rép. Ital.* vol. v. ch. xxxiii. p. 23.

³ Cortusio, *Hist. de Noritatibus Paduar*, quoted by Cantù, ii. 761. The halls of his palace were adorned with frescoes representing the vicissitudes of Fortune; and the subjects of those painted upon the walls of its principal apartments, were especially adapted to the condition of his guests; such as 'triumphs for warriors, hope for exiles, the Muses for poets, Mercury for artists, and paradise for the clergy.'

⁴ 'Quum Dominus Martinus obequitabat, tota Veronensis urbs pertimescebat, quum minabatur, tota Lombardia contremiscebat.'—Frag. Hist. Romaine, *Ant. It. ap. Muratori*, iii. 286.

⁵ Calvi, *op. cit.* p. 58, thinks that perhaps Bonino had previously made the

The tombs of Can Grande and Mastino II. furnished Bonino with a type which he adopted and developed into a richer but less pure design, which combined classical with Gothic elements.¹ The eight columns with Corinthian capitals at the corners of the edifice serve as supports for Gothic niches containing statuettes of military saints, standing like sentinels over the dead. Through the intercolumnar spaces, which are spanned by Gothic arches with spandrels and archivolts enriched with medallions and open-work, is seen the recumbent statue, watched over by a simple and very beautiful figure of an angel with half-spread wings, lying upon a sarcophagus with a heavy cornice of leaf-work, and twisted columns at the corners. It is decorated with bas-reliefs, one of which represents Can Signorio, under the protection of his patron saint, kneeling at the feet of the Madonna to receive the benediction of the Infant Saviour. Upon the apex of the monument, the sides of whose pyramidal roof are enriched with small Gothic tabernacles containing statuettes of the Virtues, sits Can Signorio on horseback. Intricate in its general design, and somewhat overloaded in detail, this magnificent structure is the embodiment of the profusely splendid, wayward, lawless life of these princes. We find in it the same strange admixture of Paganism and Christianity, license and child-like faith, architecturally expressed by Roman and Gothic elements, extravagances of style and simplicity of line.

* Tombs at
Venice
attributed
to Bonino.

It has been suggested that Bonino sculptured several ducal tombs at Venice in the churches of San Giovanni e Paolo and the Frari,² but there is no proof of this in the tombs themselves, which appear to belong to the school of the Massegne. There are also four statues in niches on the outside of the apex of the duomo at Milan, which from their resemblance to the military saints upon the tomb of Can Signorio have been attributed to him, but without evidence; the only further mention we have of him is in the records

A.D. 1388.

tomb of Giovanni della Scala in 1359 in the cemetery of the family at Verona, and thus attracted the notice of Cansignorio.

¹ Bonino was one of the first Lombard artists who adopted the transition style from Gothic to Greco-Roman which is known by the name of the Bramantesque. From Niccolò Pisano down, Italian architects were eclectic and never frankly accepted the pure Gothic.

² Calvi, *op. cit.* p. 59. The tombs are those of Marco Cornaro in 1367 and of Andrea Morosini in 1347 at S. Giovanni and Paolo; and that of Simone Dandolo in 1360 at the Ffari. Selvatico, *op. cit.* p. 146, states his opinion that the first is an early work of the Massegne.

of the duomo, which speak of him as taking part in a discussion concerning certain errors in its construction, and refer to him as dead, in an order given about a marble figure which he had made at the quarries of Gandolia whence it was to be brought to Milan.¹ A.D. 1397.

After Duke Gian Galeazzo Visconti had founded the duomo at Milan and the Certosa at Pavia, there was hardly an architect or sculptor of any celebrity who did not contribute in a greater or less degree to their construction and adornment. The schools of architecture and sculpture connected with these buildings, and the constant demands upon the artistic capabilities of the country, contributed powerfully to art development, which was greatly promoted by the duke, who was a connoisseur of no mean order, and so versed in architecture that the original design of the duomo has been attributed to him. We have already mentioned how this crafty, hypocritical, and ambitious man made himself master of the state by the seizure of his uncle and father-in-law, Bernabo;² he followed up this act of treachery by entering Milan at the head of his troops, and assembling a general council, which under such pressure hastened to confer the sovereignty upon him and his heirs direct, by virtue of their acknowledged right to elect their ruler. Considering however, that what the people could give the people might take away, Galeazzo afterwards compounded to pay the Emperor Weneeslaus twenty thousand gold sequins for the title of hereditary Duke of Milan. Seated upon a magnificent throne in the Piazza of Sant' Ambrogio he received the ducal mantle and crown from the envoy of his liege lord, in the presence of princes, nobles, and people, and closed the gorgeous ceremony by a succession of masses, tournaments, cavalcades, and processions. A.D. 1385.

Ten years before this time Galeazzo is said to have made a vow to the Virgin, that if his schemes were brought to a successful issue he would raise a magnificent cathedral in her honour. The very year after their accomplishment he fulfilled this vow by founding the duomo at Milan, and gave to the 'Fabbrica' the marble quarries Sept. 5,
1395.

He founds
the duomo
at Milan,
A.D. 1386.

¹ *Mem. e Doc.* cited by Calvi, p. 60. The marble is mentioned as 'quod dicitur fecisse quondam Boninus de Campiglione.'

² Gian Galeazzo son of Galeazzo II., first married Isabella, daughter of the French king Charles VI., and at her death Caterina Visconti daughter of Bernabo (Cantù, *op. cit.* ii. 843). He derived his title of Conte di Virtù from a French 'feud' brought to him in dower by his first wife (Verri, i. 387).

Marco da
Campione.

of Gandolia,¹ a mountain near the Lago Maggiore, setting aside a yearly sum to be spent in working them.² There appears no longer any reasonable doubt that its first architect was Marco Frisone da Campione,³ who caused his colleague Simone da Cavagnera to construct a model of the building as a guide to his successors. He was one of the five Campionesi attached from the beginning to the 'Veneranda Fabbrica,' a body of architects and sculptors constituted and presided over by the duke. His claims to this honour have been long disputed by a German architect named Heinrich von Gmunden, who shortly after the death of Marco⁴ expressed such grave doubts as to the solidity of the edifice, that the matter was

¹ Named also 'Candolia,' perhaps from the whiteness of the marble extracted from it (Giulini, v. 691).

² An inscription upon the duomo states that it was begun in 1386 (Calvi, *op. cit.* Vita di Marco da Campione, p. 76). Torre, *Ritratto di Milano*, says the 7th of May 1387. In 1388 it was decided to cover the walls with marble (vide Calvi, p. 77; Ricci, ii. 382; and Giulini, v. 690, 693-4).

³ Sig. Calvi, *Note sulle Vite* (pt. i. pp. 65, Life of Marco da Campione), considers the fact settled by a codex compiled in the office of the Vicario di Provisions which he discovered, and which commences on the 16th of October 1387, and closes in 1401. He also shows that though the duke protected the arts by opening an academy of design in his own palace, and knew enough about architecture to be able to speak intelligently upon it with the best professors, there is no foundation for the assertion of Borsieri that he was capable of designing such a building. The claims of the German Heinrich Adler von Gmunden, commonly known as Enrico Gamundio, are set aside, says Sig. Calvi, by the fact of his not having come to Milan until five years after the foundation of the duomo. Nor could it have been Simone da Orsenigo, as the title of 'ingegnere,' which was not given to any but the head architect and his assistant, is not affixed to his name until a later period. The testimony of the above-cited codex is strongly in favour of Marco da Campione, as in the account which is given of a council of architects held under the presidency of the vicar and his twelve associates (20th of March 1388) to debate upon the disputed solidity of the works, the first person who answered the charges was Marco da Campione, in a discourse which showed an intimate knowledge of the most minute details connected with the building. That the building was roofed in and ready for divine service in 1395 is proved by a record of payment to an organist for his services during the mass (*Mem. dell' Arch. Civ.*), July 10, 1395. Ricci, *op. cit.* ii. 385, does not consider Marco's claim as fully substantiated; but he rejects that of Heinrich von Gmunden and concludes in favour of one of the Italian architects.

⁴ 8th of July 1390. 'Magister Marchus de Frixono Ingignerius Fabrice decessit die superscripto circa horam Avemarie in mane, et corpus ejus sepultum fuit honorifice in ecclesiâ Sancte Thecle ipse die post prandium (1^o reg. delle Ord. Capitolari).'—Giulini, v. 698. Giulini remarks that the great esteem in which Marco was held is shown by the above notice in the Registers—the funeral honours paid to him—and the discussions held on the same day in the Capitolo about supplying his place.

discussed, and being decided against him he shortly left the city. In the documents connected with this discussion we first meet with the name of Bernardo da Venezia, the original architect of the Certosa, which the duke founded near Pavia.

Bernardo
da Ve-
nezia.

As the duke had founded the cathedral at Milan the year after his seizure of the throne, he marked the legalisation of that act, the year after his power had been confirmed by the Emperor Wenceslaus, by founding the Certosa as a new and splendid offering to heaven. Bernardo appears in a lately discovered document, occupied as head architect in superintending the digging of its foundations and accumulating materials for its construction¹ about a month before the corner stone was laid by the duke with great pomp, in presence of the Bishops of Pavia, Novara, Feltre, and Vicenza, and many other illustrious persons. In three years the building was so far completed that mass could be celebrated within the walls.²

Founda-
tion of the
Certosa at
Pavia,
1396.

July 15,
1396.

Aug. 27,
1396.

In artistical interest it far surpasses the Duomo, for the bas-reliefs, tombs, and ornamental work about its façade, its interior, and its cloisters, render it a perfect museum of sculpture by the best artists of the Lombard school, while there is hardly one good work of art among the myriad statues that cover the roof, crown the pinnacles, and fill the niches of its rival at Milan. Few Italian churches indeed can compete with the Certosa, whose stillness is broken only by the hushed tread of some white-robed monk, who passing on, leaves the visitor to an undisturbed enjoyment of the objects around him. After scanning every rich detail of the façade he enters through the sculptured portals into the nave, examines the paintings and marbles in the chapels, the tombs that line the transepts, the exquisitely sculptured doorways of the sacristies, the

Artistic
interest
of the
Certosa.

¹ Codex discovered in the archivio of San Fedele at Milan by Sig. Girolamo Calvi (vide *La Fondazione del Tempio della Certosa*, by Sig. Calvi, a pamphlet printed at Milan in 1862); see also the life of Bernardo da Venezia (probably so called from a long residence in Venice), in pt. i. p. 103 of Sig. Calvi's *Notizie*, &c. Milan, 1859. The Certosa was built in a part of the park of Mirobello, the remainder of which was kept as a ducal preserve. The circuit of the high walls which surrounded it was twenty miles. Ricci, *op. cit.* ii. 399.

² Gian Galeazzo largely endowed the Certosa in his lifetime, and in his will left a certain sum, the income from which was to be expended on the church and convent until their completion, and after that to be given to the poor. Ricci, ii. 401.

bas-reliefs and terra-cottas in the vast cloisters, the richly-carved capitals and cornices (see Plate XIII.), and carries away with him a sense of harmony and completeness, only to be derived from a series of works which belong like these to one school and to one time.¹

A.D. 1390.

Giovanni
and Per-
rino de'
Grassi.

A.D. 1395.

They were for the most part executed under the successors of Gian Galeazzo, but in the duomo of Milan we find some works of his time, such as the richly-sculptured Gothic doors of the sacristies, which were designed by a sculptor from Fribourg named Annex di Fernach. Having been called home when they were partially completed, he left them to be carried on by the Milanese sculptors Giovanni and Perrino de' Grassi. The first of these artists known as Giovanni da Milano, who enjoyed a considerable reputation as a painter, accompanied Giotto on his return from Milan to Florence, and there entered the studio of his scholar Taddeo Gaddi, under whom he afterwards worked in various parts of Italy.² The influence of Giotto upon him is plainly visible in the heads which he sculptured upon the flat spaces and architraves of both these doors. The two bas-reliefs upon that to the north represent Christ between the Virgin and St. John, and the Assumption of the Madonna; those upon that to the south the Madonna della Misericordia, the Virgin seated between two kneeling saints, and the Deposition. The broad archivolt is adorned with reliefs of the Annunciation, the Visitation, the Adoration, the Presentation, the Flight into Egypt, and the

¹ The ground plan of the Certosa, like that of the duomo at Milan, is in the shape of a Latin cross. The central portion of the building, that first erected, is Gothic; the apse shows signs of the transition period from Gothic to Renaissance, the façade which belongs to the fifteenth century is completely Renaissance or Bramantesque. Bramante Lazzari, or Bramantino 'l'Antico,' is neither to be confounded with his continuator Bramante d'Urbino, or with Bartolomeo Suardi. He was like Brunelleschi in Tuscany the propagator of the classical revival in Lombardy, which took place much later there on account of the unsettled state of the country after the death of Gian Galeazzo. Vasari in his life of Pietro della Francesca and Girolamo da Carpi, xi. 268, confounds the two Bramantes, as Calvi plainly shows in his life of Bramantino Lazzari, *Notizie*, &c. pt. ii.

² Calvi says Giovanni's family name was Grassi, *op. cit.* pt. i. p. 96. A document published in the *Archivio Storico Italiano*, 1858, ii. 65, mentions him as Johannes Jacobi Mediolano, and Cavalcaselle, *Hist. of Italian Painting*, vol. i. pp. 402-8, note 2, adopts this statement and calls him Giovanni Jacobi. The Conte Nava, *Mem. del Duomo di Milano*, p. 64, speaks of Giovanni de' Grassi as 'sommo disegnatore, non solo di cose d'ornamenti, ma anche di figure, come lo dimostrano le citate porte della sagrestia.'



L'art de igniti
 u. Certosa.
 Sec. XV.
 P. inc.



Massacre of the Innocents;¹ its side parts are covered by elaborately-adorned pinnacles, and its central arch is surmounted by a heavy finial and a crucifix. Another interesting work in the Milanese Duomo is the tomb of Marco Carelli, a wealthy Milanese, who gave his whole fortune consisting of thirty-five thousand ducats to the Fabbrica, on condition that he should enjoy the interest derived from it during his life-time, and that after his death a monument should be raised to his memory in a chapel built for the purpose in the Campo-Santo. When he died at Venice, the directors sent a special envoy to bring his body to Milan,² and employed Filippino degli Organi, son of Andrea da Modena, to build the chapel and design the monument.³ The statuettes in Gothic niches upon its sides were probably sculptured by Niccolò di Piero de' Lamberti from Arezzo, who after being defeated by Ghiberti in the competition for the gates of the baptistry at Florence came to Milan, and executed there several greatly admired works.⁴

Tomb of
Marco
Carelli.

Sept. 18,
1394.

In the midst of his great schemes, when the Duomo and the Certosa were daily growing under his eyes, when master of the greater part of Lombardy, the Romagna, and Tuscany he only awaited the surrender of Florence to put on the royal mantle and diadem already prepared for the ceremony of his coronation as King of Italy, the Duke Gian Galeazzo died, and so closely did the complete dismemberment

¹ See plate xvi. p. 80 in Franchetti's work on the duomo di Milano. Calvi, p. 96, note 1, says that Giovanni de' Grassi made the sculptures set into the wall over the left portal of the duomo in 1395, and those in Verona marble by one of the Campionesi.

² In 1393, the year before Carelli's death, the deputies asked and obtained his consent to raise funds for the continuation of the works at the duomo, by the sale of part of his property on condition that they should pay him a reasonable income derived from other sources. Afterwards with commendable liberality they permitted him to dispose of a mill which had formerly belonged to him, in order to raise a dowry for his daughter. In the seventeenth century his monument was removed to the duomo.

³ Calvi, *op. cit.* p. 152, states his belief that Filippino did not design the whole work. Franchetti, *op. cit.* pp. 102-3, says that he found a record in the archives to the effect that Filippino designed the monument, and an unknown sculptor executed it. Cicognara, vol. ii. pl. x. gives two statuettes from the tomb. It is mentioned by the Conte Nava, p. 37, and by Giulini, v. 789.

⁴ Vasari, vol. iii. p. 39, note 2, says there is no doubt about Lamberti's visit to Milan, and it is probable that he assisted at the council held in 1387 to discuss the stability of the works. But it is doubtful if he was permanently attached to the Fabbrica. There was a Niccolò Selli d'Arezzo in the service of Gian Galeazzo in 1397 with whom he is perhaps to be identified (see Cicognara, i. 400, et seq.).

Death of
Gian Galeazzo,
Sept. 3,
1402.

A.D. 1404.

Giovanni-
Maria
Visconti.

Filippo-
Maria.

of his well-nigh constituted kingdom follow upon that unlooked-for event, that within two years his sons, Giovanni and Filippo-Maria, were obliged to shut themselves up in the castles of the cities of Milan and Pavia, which were divided by rival factions. Both being under age at their father's death the State was first administered by their mother the Duchess Catarina, who was utterly unable to make head against foreign and internal enemies, and at last retreated to a convent at Monza, where she died. As the many Italian princes whom Gian Galeazzo had held in subjection regained their independence before the accession of Giovanni-Maria, he succeeded to a mere remnant of power, which was fortunate, as he was a monster in human shape, whose life was fitly terminated after a reign of ten years by the poniards of his outraged subjects. The arts being in no favour at the court of this mad fool, the greater part of the native artists whom his father had collected around him left Milan to seek employment elsewhere, and their places about the cathedral were supplied by inferior German workmen. Under his successor Filippo-Maria this state of things was somewhat ameliorated, though his claims to be considered a patron of arts and letters have been greatly exaggerated by some historians, perhaps on account of the contrast between his moderate cultivation and the utter barbarism of his brother. That he was weak, cruel, and ungrateful, and rather tolerated than loved the men of note who flourished at Milan during the thirty-five years of his reign,¹ seems not to be a matter of doubt, and that he was ignorant is shown by his having allowed his name to be mis-spelt upon the coins struck at the mint, and having tolerated such barbarous Latin as that in the inscription upon the statue of Pope Martin; still he did something for art, since he built the great cloister of the Certosa which bears his name, and commissioned Vittor Pisanello to paint

¹ So says his biographer Pietro Candido Decembrio, a distinguished savant and president of the republic after the death of Filippo-Maria. When it was overthrown by Francesco Sforza, he retired to Rome and Naples where he was protected by Pope Nicholas V. and Alfonso of Aragon. He finally returned to Milan and died there. Pisanello made an admirable medal of him (eng. in *Trésors de Numismatique*, pl. vi. no. 2). Verri, *Storia di Milano*, i. 442, concludes that Filippo-Maria was a 'principe da nulla.' Giulini, vi. 228, says that facts and the assertions of Decembrio do not prove him to have been a great protector of letters; although Sassi and Argellati declare him to have been another Augustus.

at Pavia, and to make that admirable portrait medal which has rendered his features so familiar to us.¹

Through the valour of his famous captain Carmagnola, whose services he repaid by neglect and dismissal, and through his wife the ill-starred Beatrice di Tenda, widow of Facino Cane, whom he falsely accused of infidelity, tortured, and put to death, he gradually regained a great part of his father's dominions, but his reign was a constant succession of wars, and gave so little satisfaction to the Milanese, that after his death they threw off the yoke of the Visconti and adopted a republican form of government, which lasted till the advent of that valorous soldier of fortune, Francesco Sforza.

Aug. 13,
1447.

The only sculptor of note at Milan during the first quarter of the fifteenth century was Jacopino da Tradate, who worked for the 'Fabbrica del duomo' as early as 1410, but was not regularly attached to it until five years later. Before being so he was, according to custom, examined by certain persons delegated for the purpose, who highly commended him as both honest and clever, and admirably skilled in the representation of figures, animals, and ornament, and who advised that he should take three young men into his studio in order to instruct them in his art.² Shortly after Jacopino's admission to the Fabbrica the Duke Filippo-Maria sent ambassadors to Turin to meet the newly-elected Pope Martin V., then on his way from Constance to Rome, and invite him to visit Milan. The pontiff made his entry into the city escorted by the duke and a vast crowd of prelates, nobles, and citizens of all ranks, and during his stay consecrated the high altar of the duomo in the presence of more than a hundred thousand spectators. It was proposed to commemorate this event by erecting his colossal statue in the duomo, and the important commission was given to Jacopino, who executed it in a manner which, considering the great difficulties of modelling a figure more than twice the size of life, did him great credit. The pope sits upon a draped throne chair, robed in full pontificals, holding the keys in one hand, and giving the benediction with the other. His action is dignified and natural, and the accessorial ornaments about the marble back-

Jacopino
da Tra-
date.

A.D. 1415.

Pope
Martin V.
visits
Milan,
Oct. 16,
1418.

His statue
in the
duomo.

¹ This medal is engraved in the *Trésors de Numismatique*, pl. i. no. 3. The duke is represented on the reverse as armed on horseback climbing a rocky path, followed by a mounted page.

² *Libro di Memorie e Documenti*, Calvi, *op. cit.* pt. i. p. 139.

A.D. 1416.

Pupils of
Jacopino
da Tradate.

New school
developed
at Milan.

ground, and upon the large console which supports the statue, are tasteful, and carefully sculptured.¹ Another estimable work by Jacopino is the half figure of God the Father in bronze which fills the centre of the roof of the apse of the duomo. He is also the reputed author of the tomb of Pietro Torello² at Sant' Eustorgio, which consists of a sarcophagus, adorned with niches containing well-proportioned statuettes of draped and armed figures, resting upon double spiral columns supported on the backs of lions. The sepulchral effigy is sheltered beneath a canopy of later and inferior workmanship. Fifteen years after the last entry of Jacopino's name in the registers of the Fabbrica, during which his occupations are unknown, we find him working at Mantua for the Duke Francesco Gonzaga, in whose service he probably remained till his death.³ His son Samuel,⁴ who set up a mortuary tablet to his memory in the cloisters of S. Agnese,⁵ was a sculptor, and probably one of his father's pupils, as were Isacco da Imbonate, Antonio da Pandino, and Gasparo da Carona.

The style of the new school which was developed at Milan during the latter part of the reign of Filippo-Maria, differed in every respect from that introduced by Balduccio and propagated by the Campionesi, for while that had been distinguished by simplicity and extreme quietness of action in its round-surfaced, short-proportioned statuettes and bas-reliefs, and had used Gothic forms in the architecture of its monuments, this was characterised in its figure sculpture by violent action, intense facial expression bordering on grimace, clinging draperies, great length of limb, and very flat treatment of surface, and (as it came in with the Renais-

¹ The lavish praise bestowed upon Tradate for this work may be judged by these two lines of the inscription below it—

‘De Tradate fuit Jacobus in arte profundus
Nec Prasitele minor sed major fari et auxim.’

² Calvi, *op. cit.* pl. i. p. 140, life of Jacopino.

³ The statuettes of Saints John, Francis and the Madonna formerly placed over the door of San Celso at Mantua were perhaps sculptured by Jacopino. According to Count Carlo d'Arco, Jacopino went to Mantua about 1440 (see his work *Delle Arti e degli Artefici di Mantova, Notizie, &c.* i. 87).

⁴ Samuele da Tradate accompanied Andrea Mantegna on a journey to the towns about the Lago di Garda to copy inscriptions and measure ancient monuments (see the Commentary to Mantegna's life, Vasari, v. 234).

⁵ Upon the tablet was inscribed: ‘Jacobino da Tradate. patri. suaviss. qui tamquam Praxiteles vivos in marmore fingeat vultus. Samuel. observantiss. V. F.’ (see *Il Politecnico di Milano*, vol. xviii. July 1863).

sance) by classical forms of architecture. The resemblance between the style of its sculptors and that of the contemporary Flemish painters who issued from the school of Van Eyck is so striking, that we cannot but suspect that the latter in some way influenced the former. There is in both intense realism, carelessness as to choice of forms, careful working-out of anatomical details, excessive length of limb, and exaggerated expression of emotion. When we look at the reliefs of the Mantegazza we are reminded of Rogier Van der Weyden and Hugo Van der Goes.¹ A clue to the originator of the use of clinging draperies at Milan, is perhaps to be found in Lomazzo's statement,² that the Milanese architect and painter Agostino di Bramante, called Bramantino the younger,³ before going to Rome to paint in the Vatican for Pope Nicholas V., copied his draperies from paper and linen artificially shaped by means of paste or glue into those sharp-cornered angular folds which the Mantegazza and Omodeo, the most distinguished artists of the school, used in their draperies, called *cartaceous* from their resemblance to the shapes taken by wet paper. As for the improvement in drawing, the greater refinement in style, and the tendency to flatness of surface visible in the works of this time we must seek their cause in the influence of the many Tuscan masters who came to Milan during the course of the fifteenth century. Among them were the great Renaissance architect Brunelleschi, who during his first visit modelled a fortress for Filippo-Maria, and during his second 'made many designs for the duke and for the artists employed about the

M. 1464.
M. 1478.

Agostino
di Bra-
mante.
A.D. 1450-
1455.

Cartaceous
draperies.

Tuscan
artists at
Milan.

¹ The works of these painters were not unknown in Italy at the time. Pope Martin V. in 1430 gave an altarpiece by Rogier Van der Weyden to the King of Spain; and Folco Portinari, envoy of the Medici at Bruges, caused Hugo Van der Goes to paint an altarpiece for the hospital of Sta. Maria Nuova at Florence (see *Manuel de l'Histoire de la Peinture*, by Dr. Waagen, i. 127, 137, *Écoles allemandes*. Traduction française).

² *Trattato della Pittura*, lib. vi. ch. lvi.

³ To distinguish him from his father Bramantino l'antico. Vasari says that Bramantino was the first introducer of good drawing into Milan (see xi. 268), and Sig. Calvi speaks of Bramante l'antico, whom he also calls Bramante da Milano and Bramantino, as the artist who introduced Renaissance architecture, then called Bramantesque, into Lombardy, and who made the book of drawings which Vasari saw in the hands of Valerio Vicentino; but we are more inclined to adopt the statement made by the annotators of Vasari (vide *Commentario alla Vita di Garofalo*, xi. 277-83) that these drawings were by Agostino di Bramante, son of Bramantino l'antico, himself the master of Bramante d'Urbino the architect of St. Peter's.

duomo;'¹ Michelozzo who, when sent to Milan by his friend and patron Cosmo de' Medici to amplify and adorn the Palazzo Vismara, which had been presented to him by the Duke Francesco Sforza, sculptured for it the very beautiful portal now preserved in the Renaissance museum at the Brera;² and lastly, towards the close of the century, the master of masters, Leonardo da Vinci, who painted the fresco of our Lord's Supper in the convent of Santa Maria delle Grazie, and modelled the equestrian statue of Francesco Sforza.³

A. D. 1483.

Adoration
of the
Magi,
bas-relief
at the
Certosa.

A bas-relief of the Adoration of the Magi in the Sala Capitolare dei Padri at the Certosa, by an unknown sculptor of the latter part of the reign of Filippo-Maria, may be taken as an example of the transition period, as it combines elements belonging to each. The Madonna, with the Infant Saviour in her arms, sits before a little Bramantesque temple to receive the gifts of the wise men, behind whom appear Filippo-Maria and his father Gian-Galeazzo amid a crowd of figures, profusely gilded after the fashion of the old school, and equally long in their proportions with those of the new, though rounder in their forms.⁴ It has been suggested that this bas-relief is an early work by the brothers Mantegazza, not only from certain characteristics of style but also because the only sculptors mentioned in the records of the Certosa before their time were mere carvers

¹ Vasari, iii. 225-6. On his first visit Brunelleschi constructed the model of a fortress for Filippo-Maria, and on the second 'disegnò molte cose per il duca e per il duomo di detta città a maestri di quello.'

² See *Tuscan Sculptors*, i. 165. A description of the palace is given in the manuscript treatise upon architecture by Antonio Filarete, Tuscan architect and sculptor, who served the same duke as military architect and was employed by him to build the great hospital, the corner-stone of which was laid by the duke in the presence of an immense concourse of clergy, magistrates and people. The scene was painted by Vincenzo Foppa under the portico of the edifice (Calvi, *op. cit.* pt. ii. p. 61). Filarete describes the palace and the door in the 25th book of his *Trattato d'Architettura*, MS. Magliabecciana Lib. at Florence. He says: 'Ha tre parti, una da una costa e l'altra dall'altra, ed una nel mezzo, la quale è degnissima di marmo intagliato con varii intagli di figure, fogliami et spiritegli e feste; et l'armi divise con la testa dell' Illustrissimo Francesco Sforza e quella dell' Illustrissima Madonna Biancha ed altre varie figure.' It is to be noted that Filarete says not a word about Michelozzo (see *Tuscan Sculptors*, vol. i. ch. vi. p. 167).

³ *Tuscan Sculptors*, vol. i. ch. vi. pp. 185-6.

⁴ The portrait of Filippo-Maria was probably introduced among the spectators, either because he was the donator of the relief, or in sign of gratitude for the money he had given towards building the great cloister of the Certosa. The arabesques, leaves, busts and little figures in relief about the cornice, base and pilasters which enframe the bas-relief are evidently by the brothers Mantegazza, whose hand is especially recognisable in the very pleasing groups of angels.

April 4,
1456.

of capitals, cornices, &c., &c., called 'piccatores lapidum vivarum,' such as Giovanni da Garbagnate, Lodovico de' Regis, Giovanni da Como, and Fusina da Campione.

Cristoforo and Antonio Mantegazza were the sons of a Milanese goldsmith named Antonio, who educated them in his own profession, which they afterwards abandoned, leaving their brothers Giorgio and Giovanni to supply their places. When we first hear of them they must have been working for some time at the Certosa, as the prior Filippo de' Rancate then owed them 800 lire for sculptured marbles. To discharge this debt he gave them a house at Milan, which being worth more than the sum due they bound themselves to make up the surplus amount by future work. That they were artists of repute is proved by a commission for an equestrian statue of the Duke Francesco Sforza soon after given to them by the military and civil architect Bartolomeo Gadio, but although they accepted it after some hesitation, calculated the amount of bronze necessary to cast the group,¹ its probable cost, and asked to have a horse to serve as a model, they finally abandoned a task for which they were manifestly unfit, and left it to be afterwards carried out by Lionardo da Vinci to a result which proved unfortunately but temporary. Another proof of the high esteem in which they were held was their appointment as head-sculptors of the marble-work for the façade of the Certosa, but this they were forced to share with Omodeo, who refused to work under them. In their contract the Mantegazza agreed to submit the marbles which issued from their workshops to appraisers. Amongst the first which they presented were five sacrarii,² two of which still occupy their original places in the first chapels to the right and left of the nave. One is adorned with a bas-relief of the Madonna and Child with angels; the capitals of its pilasters are of the Corinthian order, and its flat spaces are covered with delicately-sculptured angels, birds, flowers, and arabesques in low relief. The other has the half-figure of a saint in its lunette, arabesques carved upon its pilasters, and various ornaments upon its architrave. Besides these works, and an image of the Virgin of which we know

The Mantegazza.

A.D. 1473.

Oct 12,
1478.

¹ 6,000 lbs. of bronze. Lionardo calculated that 100,000 lbs. would be required to cast his equestrian group (see *Tuscan Sculp.* i. 184).

² 'Sacrario,' a receptacle for utensils used by the priest during the celebration of mass.

nothing, the Mantegazza offered for acceptance the elaborate altarpiece in the Sala Capitolare dei Fratelli, which represents the Virgin holding the dead body of our Lord upon her knees, attended by the Marys and the mourning disciples. The angels in the gradino are very quaint and charming. (See Woodcut.) In it, as in a similar



composition originally at the Certosa,¹ which bears all the marks of their handiwork (see Plate XIV.), the eye is disagreeably impressed by the extremely exaggerated gestures and facial expression of the figures, the clinging draperies which form a series of square patches, and the very sharply-cut outlines, but at the same time it recognises an earnestness and intensity of feeling which commands attention and respect. The praying angels and reliefs carved upon the side-posts of a door in the great cloister, and a dead Christ with the Virgin and angels over a door leading out of the right transept of

A.D. 1482.

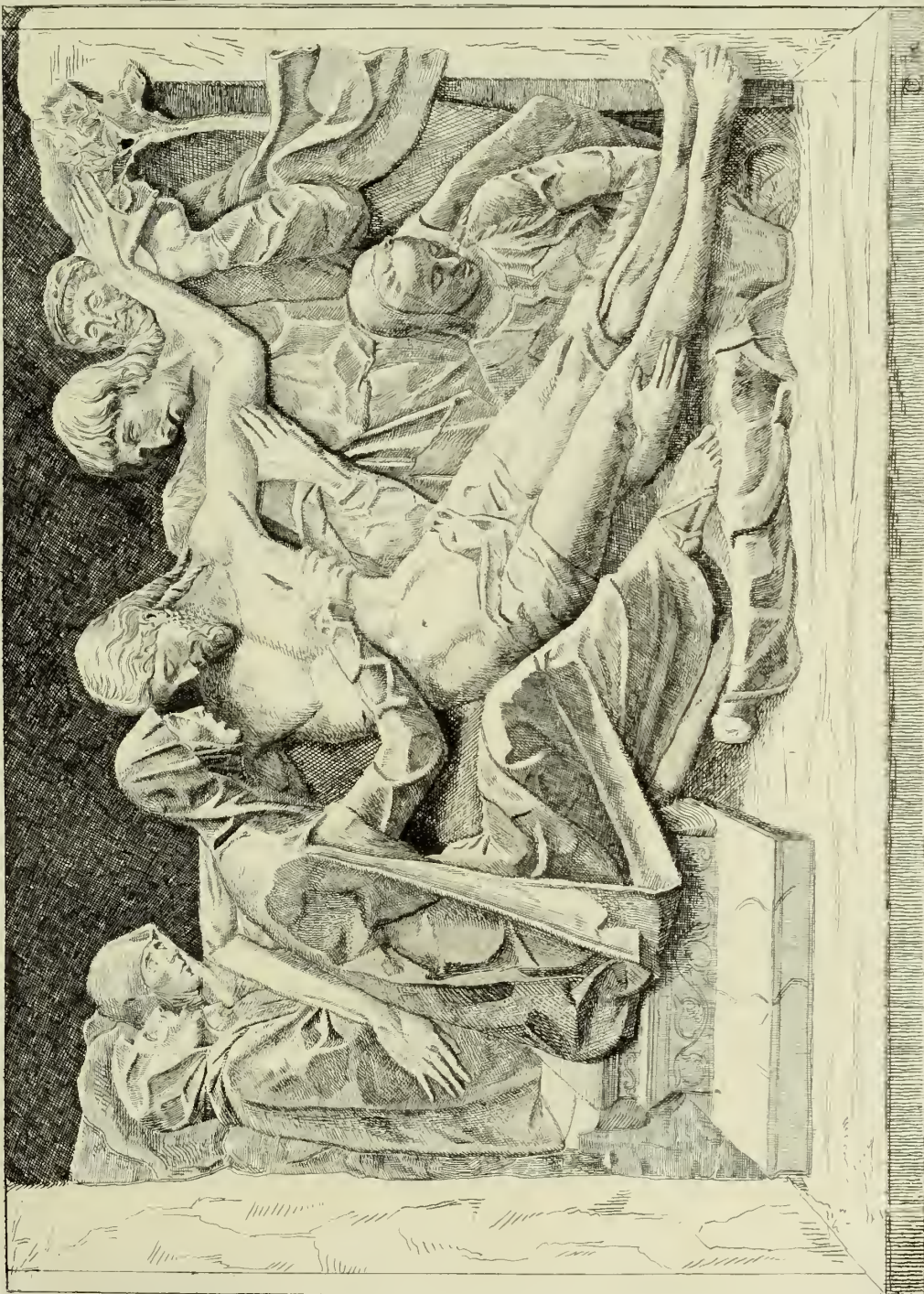
the church, are other examples of the merits and defects of the Mantegazza. Cristoforo Mantegazza can have had little to do with the sculptures of the façade, as he died only a year after Guniforte Solari, who designed and commenced it.² Antonio Mantegazza continued his connection with the Certosa eight years after his brother's death, and as payments were subsequently made to him for marbles for the façade, we may suppose that those among the many bas-reliefs in his style are by him, and his scholar Alberto Maffiolo or dei Massioli from Carrara,³ who sculptured a bas-relief over the

A.D. 1489.

¹ This bas-relief, after passing into the hands of Signor Baslini the well-known Milanese antiquary, was sent to Rome and restored by the sculptor Rosetti. The engraving represents it in its original state of mutilation.

² Bossi, *MS. Bib. Melzi*, cartella xv., says that Ambrogio Fossani detto Il Borgognone, who painted for the Certosa between 1490 and 1494, designed the actual façade. Calvi denies this and shows that while the first design was either by Bernardo da Venezia (first architect of the Certosa) or by his successor Guniforte Solari, that commenced by Omodeo in 1491 was undoubtedly designed by him (*op. cit.* pt. ii. p. 163).

³ See chapter on Carrara.



Lavatojo dei Monaci, marked with all his master's peculiarities. Antonio died six years after his removal to Milan, much lamented by the duke, who at the recommendation of Beatrice Visconti gave his son Antonio a permanent post at the Certosa.

Oct. 7,
1495.

Giovanni Antonio Amadeo or Omodeo,¹ who was by far the most remarkable of Lombard sculptors, was the son of a certain Aloysius, who lived upon a farm near the Certosa,² where the young sculptor probably imbibed his first notions of art.³ He resembled the Mantegazza in his manner of cutting deeply into the marble, of disposing his draperies in *cartaceous* folds, and of treating his surfaces very flatly, even when he sculptured figures in high relief, but he differed from them in many important particulars. He has been called the pupil of Cristoforo, but we doubt whether he ever stood in that relation towards him, as they are first mentioned together as competitors for the commission to sculpture marbles for the façade. Eight years before this Antonio Omodeo, then aged nineteen, worked at the Certosa with his brother Protasius, and in the following year received a considerable sum of money and two bushels of wheat in payment for sculptures, whose subjects are not specified. We have, however, no doubt that they were the bas-relief in the lunette, and the fruits, leaves, and delicate little figures of angels upon the pilasters of the doorway leading from the small cloister into the church. The bas-relief which represents the Madonna enthroned, with the infant Christ upon her knee, St. John the Baptist, a bishop, two kneeling monks, and groups of angels, is so little marked with his style, that were it not for his signature its

Antonio
Omodeo.
In 1447.

¹ In a letter written by the Cancelliere Bartolomeo Calco, and in various old papers, he is called degli Amadei; his name probably came from the town of Madeo or Malleo, as it is often written de' Madeo or a Madeo (Bossi, *MS. Bib. Melzi* at Milan, cartella ix.).

² Omodeo was probably born on this farm, although he is sometimes called a citizen of Pavia and sometimes of Milan. In a document dated October 10, 1495, he is called citizen of Pavia, resident at Milan; and in another, dated January 29, 1499, he is called citizen of both places, which does not necessarily indicate that he was born in either (Calvi, *Life of Omodeo*, pt. ii. p. 143).

³ Among the artists who preceded Omodeo at the Certosa were the Fratelli Zaratteri and Pietro da Ripa in 1453, Vincenzo Foppa 1465, and Guglielmo da Como in 1452. Angelino da Lecco who sculptured a Nativity, Antonio da Lecco and Giovanni da Cairate in 1464, Raimondo da Cremona who made terra-cotta figures for the cloister, Giovanni Solari 1464, and his son Gunniforte who remained there up to his death in 1481.

A.D. 1469.

San Lan-
franco,
born
A.D. 1005.A.D. 1071-
72.His tomb
at Pavia.

authenticity might be doubted. The next work of the two brothers was probably the tomb of the Beato Lanfranco in the church dedicated to that saint near Pavia, whose date is approximatively fixed by the loan of twenty pieces of marble to the two brothers by the superintendent of works at the Certosa, on condition that they should be replaced within a year.¹ The romantic incidents in the life of San Lanfranco offered an admirable series of subjects for the bas-reliefs of a monument. He belonged to a senatorial family of Pavia, and after receiving a liberal education, and obtaining renown as a dialectician and jurisconsult entered a convent, but finding the agricultural labour to which the monks devoted their leisure too great a strain upon his body, and the narrow round of religious exercises too irksome to his mind, he soon left it and travelled to France. During the journey he was attacked by robbers who bound him to a tree and left him to die; in this dire extremity he tried in vain to remember a single prayer, and conscience-stricken vowed, that if his life were spared he would dedicate it to God. Scarcely had the vow been made when some chance wayfarers came to set him free, and at his request directed him to the neighbouring convent of Bec, where he passed three years in total silence.² We next hear of him as the confidential adviser of William the Conqueror, then Duke of Normandy, whose marriage with Matilda, daughter of Baldwin Count of Flanders, provoked his censure, and caused his banishment to Rome, where suddenly changing sides, he pleaded the cause of his offended master, obtained the necessary dispensation from Pope Nicolas, and furthered the schemes of the duke against England with the utmost zeal. For these services he was rewarded after the Conquest by promotion to the archbishopric of Canterbury, 'with the special and avowed mission to use religion for the subjugation of the English, by stifling the conquered people beneath the mutual embraces of royalty and the priesthood,' and ruled the English Church for seventeen years with a rod of iron.³ The monument raised by Omodeo to this instrument of Papal

¹ Ist. October 10, 1469. Rogato Gabbi, *Archivio del fondo della Religione*, cited by Calvi, *op. cit.*

² Life of S. Lanfranco by Milano Crispino, cited by Cantù, *St. degli Italiani*, vol. ii. ch. xc. pp. 461-2.

³ *Histoire de la Conquête des Normandes*, par Augustin Thierry, 2nd ed. vol. i. pp. 253-4.

tyranny and Norman oppression, consists of a sarcophagus, elevated upon six slender columns, adorned with bas-reliefs composed of small figures delicately sculptured in the sharply-incised, pictorial style which marks all his subsequent works. The sides of the cone, which rises above the sarcophagus and serves as base to a little temple, are covered with bas-reliefs representing scenes in the life of our Lord.

Omodeo was next called to sculpture a monument which the famous condottiere Bartolomeo Coleoni¹ desired to erect to the memory of his beloved daughter Medea, in a chapel built and endowed for the purpose at Basella, near Bergamo. The refinement of taste displayed in its general design, as well as the delicacy of form and the 'virginal purity'² of its sepulchral effigy, make this tomb one of the most charming works of its kind in Italy. The simply-disposed recumbent figure of Medea, draped in the folds of a richly-embroidered robe, lies upon a sarcophagus whose front is adorned with an Ecce Homo and two mourning angels in relief, above which are placed statuettes of the Madonna, the Magdalen, and St. Catherine. A delicate string of jewels encircles her head, which lies straight upon an ornamented pillow, and a necklace is clasped about her slender neck. Her face is turned upwards, her eyes are serenely closed, and her arms peacefully folded upon her bosom. Hardly had Omodeo completed this work when Coleoni decided to build a family chapel at Bergamo, and erect within it a splendid monument to himself. With this intent he requested the authorities of Sta. Maria Maggiore to allow him to pull down one of its sacristies, and when they refused took advantage of his almost royal power and, despite the judicial proceedings instituted against him, carried out his project. The building, which was designed by Omodeo and nearly completed before Coleoni's death, is quadrangular in form and surmounted by an octagonal cupola. The extremely ornate façade is decorated with marble colonnettes, statuettes, bas-reliefs, busts, medallions, and arabesques, and its flat spaces are covered with diamond-shaped slabs of white, black, and red marble. The portal, which is in the

Omodeo goes to Bergamo to sculpture the monument of Medea Coleoni.

Bartolomeo Coleoni. His chapel and monument.

¹ *Tuscan Sculptors*, i. 178-82.

² 'Un chef-d'œuvre de grâce et de pureté toute virginale.'—Rio, *de l'Art chrétien*, iii. 269.

³ In the last century the monument of Medea was removed to the Coleoni chapel at Bergamo.

richest Renaissance style, is flanked by pilasters covered with exquisite arabesques and surmounted by a rose window, on either side of which are busts of Cæsar and Augustus, in roundels set between Corinthian pilasters. A row of open arches supported upon little columns decorate the upper part of the façade, and at its angles are placed double pilasters filled in with circular and diamond-shaped medallions, vases of flowers, and arabesques. The cornices, pilasters and architraves of the side windows are enriched with angels' heads, medallions, and statuettes; and the two panels of the pedestals of the truncated columns placed at the head of the flight of steps leading up to the portal, are adorned with bas-reliefs of children grouped together with great freedom, and executed in a style free from mannerism, and very true to nature. In one of these compositions a little fellow is playing upon a lute, another upon a pipe, while between them a third is supporting the helmet of a knight whose ample plumes form the apex of the pyramidal group. The silent music of these marble musicians harmonises well with the façade, which with its multiple colonnettes and pilasters reminds one of a gigantic organ.

A.D. 1507. The first object which strikes the eye on entering the chapel is the monument of its founder, crowned by his gilded equestrian statue, which was made long after Omodeo left Bergamo by two unknown German sculptors.¹ It stands upon a sarcophagus decorated with statuettes of the sons and daughters of Coleoni, and with bas-reliefs of the Annunciation, the Nativity, and the Adoration. The short columns which support it rest upon a base of the same shape, elevated upon four columns with statuettes of Hercules, Mars, and three seated warriors, said to represent Gasparo, Gherardo, and Martinengo, the sons-in-law of the hero. Its sides are profusely ornamented with exquisite arabesques, medallions, and 'putti,' and with bas-reliefs of the Flagellation, the Crucifixion, the Deposition, and the Entombment, separated from each other by statuettes of the Virtues. These bas-reliefs are executed with astonishing facility and skill in Omodeo's picturesque, energetic, and expressive style. The statuettes, among which that of Charity is especially worthy of attention, are many of them original and effective, while the accessories are

¹ These artists are called Sisto and Leonardo by some writers. Calvi says the statue was made by an unknown sculptor from Nuremberg (*op. cit.* pt. ii. p. 149).



models of elegance, and admirable examples of that refined taste in ornament which gives so great charm to the best works of the 'Quattrocento.' But with all these merits of detail the monument has the great defects of being divided into two disconnected and superposed masses, and supported upon columns apparently too slender for the weight laid upon them.¹

We do not know the precise date of Omodeo's return to Pavia, but he must have been at work there some time before October 1478, as he then submitted to the approval of the prior and head architect four 'sacrarii,' a 'morena,' or parapet for a well, in the 'Lavatoio dei Monaci,' and the richly decorated marbles of the portal which leads from the left transept of the church into the old sacristy. The latter consist of a bas-relief of the Resurrection in the lunette, of medallions upon the architrave, and of many charming groups of singing angels upon the doorposts. To this time we should also assign a relief of the Deposition sculptured in a medallion which forms the central ornament of the front of the high altar. (See Plate XVI.) The dead body of our Lord is supported by the Virgin and St. John, and two angels, while two mourning angels float in the air above His head. The central group is in parts almost in the round, and thus happily contrasts with the very flat relief of the remainder. The composition is admirable, the drapery skilfully arranged, the figures carefully modelled, and the heads expressive, though wanting in ideality.

Omodeo returns to Pavia. His works at the Certosa.

Bas-relief of the Deposition.

Thus occupied, Omodeo awaited the decision of the directors as to whether the design for the façade of the Certosa offered by Guiniforte Solari should be accepted, or a new one prepared. The question being a delicate one, as Guiniforte was still head architect of the building, it remained undecided until his death, when Omodeo was put temporarily into his place, and charged with the work in company with Benedetto Briosco, Antonio della Porta, and Stefano da Sesto. It was not, however, till Omodeo received the appointment of head architect that he made a new design, which was accepted, and subsequently carried out by him and his successors. He had in the mean time been working at Cremona upon the shrine

A.D. 1481.

A.D. 1490.

His works at Cremona.

¹ The chapel and the monuments together cost more than 50,000 gold ducats, not including the sum left by Coleoni in his will, to complete them (Calvi, *op. cit.* pt. ii. p. 151). See also Ricci, ii. 645, 648; Bottari, *Lett. Pitt.* ed. Rom. v. 277; and Marc. Ant. Micarelli, *Agri et Urbis Bergomatis Descriptio*, 1511.

A.D. 271. of the Egyptian martyrs Mario, Marta, Audifaecio, and Abaccuco, who suffered death at Rome under the Emperor Claudius. Of this shrine nothing exists but the sculptured panels of the pulpit of the cathedral at Cremona,¹ as it was broken up when the church of San Lorenzo where it stood was pulled down. These reliefs represent the emperor giving orders to his satellites, and the death of the martyrs by divers kinds of torture. The sharp-edged and flat-surfaced limbs, and *cartaceous* draperies of the numberless little groups of figures form a series of delicate lines, which cross and re-cross each other like the meshes of a spider's web. Anyone familiar with Omodeo's style must also recognise it in five out of the six bas-reliefs upon the sides of the sarcophagus, in the crypt of the duomo at Cremona, which contains the bodies of SS. Pietro and Marcellino, patron saints of the city. They have been attributed to Giovanni Battista Malojo of Cremona,² and Juan Domenigo da Vereelli,³ two sculptors known to us only by name, who, if this attribution be correct, must have been scholars and close imitators of Omodeo, working under his eye, and carrying out his designs. These reliefs are treated, like those of the pulpit, in the pictorial style of Ghiberti, and in one of them, as in those of the baptistery at Florence, a triple action is carried on by a saint, who is seen expelling a demon from the body of a woman; looking through the bars of a grated window; and being put to death. In another we see several martyrs led away to prison, while the emperor, seated in the garden of a splendid palace whose windows are filled with a crowd of eager spectators, looks on from his throne; in another we witness their decapitation, and the bearing of their souls to heaven by

¹ Zaist, *Pitt. Sc. ed Arch. Cremonesi*, i. 32, describes this shrine as a sarcophagus supported upon six columns and adorned with bas-reliefs. Vasari, xi. 261, nota 2, and Cicognara, iv. 388, erroneously ascribe it to Geremia da Cremona, but their error arose from their having mistaken the date contained in the inscription upon the sarcophagus in the crypt, which reads properly, 'A. Amadeo F.H.O. 1482 die vi. Octobris,' and not 1432 (Morelli, p. 159, nota 64, notes to l' Anonimo, p. 36). Vasari mentions Geremia da Cremona at xi. 261 as author of a great work in marble at San Lorenzo, and at iii. 241 speaks of him (as does Filarete in his MS. treatise on architecture) as an excellent bronze-caster. Zaist (i. 31) says that he knows of no other work by him than this shrine. Cicognara says he long lived at Venice and executed many works there.

² Corsi, *op. cit.*

³ By l' Anonimo, p. 34; Morelli in a note to this passage, no. 61, p. 158, says the artist is unknown.



groups of minute angels rising above the trees in the background. To criticise these works would be to recapitulate what we have said about other bas-reliefs by Omodeo. Classical taste rejects such pictorial treatment in marble, but as we accept the license with a protest in Ghiberti's case, we may do so in that of Omodeo, for his also is a master hand.

Two very important monuments by Omodeo, which have been overlooked by his biographers, may be seen in the family chapel of the Borromei on the Isola Bella. One is that of Giovanni Borromeo, the other that of an unknown member of the family. Both were originally erected in the church of San Pietro in Gessate at Milan, and were probably sculptured between the time of his departure for Cremona and his return to the Certosa. The general effect of that to Giovanni Borromeo is admirable, and its infinite details are marvellously worked out. The knightly statues are dignified and noble, and more broadly conceived than is common with Omodeo, while the bas-reliefs show his usual skill in composition and delicate chiselling. The sarcophagus is supported upon pilasters, masked by six statues of armed shield-bearers, (see Plate XV.) upon pedestals adorned with female figures and amorini in relief. The spandrels of the arches which span the intercolumnar spaces are filled with admirably-conceived figures in recumbent attitudes, and a highly-ornamented frieze is carried round the monument directly under the sarcophagus, whose sides are filled with eight bas-reliefs representing the Adoration, the Presentation, the Nativity, the Flight into Egypt, the Annunciation, Christ among the Doctors, and the Slaughter of the Innocents. Amorini and angels are sculptured above each relief, and medallion heads are introduced above the statuettes which separate them. The effigy of the deceased lies below a small temple with statuettes at its corners, from each of which hang curtains supported by little genii. The second monument though much less elaborate, is evidently by the same hand. The sarcophagus, also crowned by a little temple under which sits the Madonna with kneeling suppliants, is decorated with three bas-reliefs representing battles, and rests upon eight columns of grey marble sculptured with arabesques.¹

Chapel of
the Bor-
romei at
Isola
Bella.

¹ There is no record in the Borromeo archives of the date of the erection of either of these monuments at Milan.

Omodeo
at the
Certosa,
1490.

After an absence of eight or nine years Omodeo returned to the Certosa as head architect, with a monthly salary of 12 imperial lire. After constructing a clay model¹ of the façade to fix the position of the many bas-reliefs and statuettes already prepared, he began the long-projected work and carried it on without interruption up to the first corridor. As it is impossible to identify every detail of this elaborate façade with some one of the many sculptors who worked for it,² we shall content ourselves with pointing out those portions whose individuality seems to leave little or no doubt as to authorship. The great round arched portal, designed and erected by Benedetto Briosco,³ rests upon four columns with rich Corinthian capitals, and is flanked by eight pilasters covered with bas-reliefs enframed in vine-work. The larger of these reliefs relating to the history of the building, appear to be by Agostino Busti (who certainly worked at the Certosa), while the smaller are by Omodeo, and in his best manner. The sub-basement of the façade is covered with a series of medallions containing heads of the Roman emperors, 'putti,' coats of arms, &c., &c.; and the basement, with bas-reliefs of very unequal merit, representing Adam and Eve, the Annunciation, the Nativity, the Resurrection of Lazarus, the mocking of Christ by the Jews, the Crucifixion, and the Resurrection. Many of these marbles have been too much mutilated to allow of identification, but in those which remain in tolerable preservation we recognise the hand of Omodeo, or that of an artist trained in his school. There can be no doubt however, that the master himself sculptured the admirable bas-reliefs of kneeling bishops with attendant monks and flying angels, which decorate the slabs of marble placed vertically against the walls directly next the portal; and the beautiful square-headed windows on either side of it, which are divided by slender columns in the form of candelabra, and surrounded by broad bands of marble covered with elaborate ornament. For a short period Omodeo was joint architect of the Certosa, and of the cathedrals of

¹ For this model he was paid 200 lire imperiali (Calvi, *op. cit.* pt. ii. p. 163).

² The Mantegazza, Amodeo, Benedetti Brioschi, Ettore d' Alba, Antonio da Locati, Battista and Stefano da Sesto, Francesco Biondello, Giacomo Nava, Marco d' Agrate, Angelo Marino Siciliano, Agostino Busti, Battista Gattoni, Antonio Tamagnini, Gio. Giac. della Porta, Giov. Cr. Romano, and Cristoforo Solari detto il Gobbo, all worked for the façade.

³ Briosco was to receive 8,000 lire imperiali = 160,000 francs, for this door.

Pavia and Milan, but when he undertook the great task of crowning the Milanese duomo with a cupola he resigned his other offices and removed to Milan. The directors of the Fabbria had long persisted in seeking a foreign architect. They first applied to the governor of Strasbourg, but as he professed himself unable to aid them, they finally, against the declared wishes of Ludovico il Moro,¹ gave the appointment to a certain Johann von Gratz, who promised to build the cupola according to an already prepared model. Not only incapable but dishonest, he wasted both money and time, and after destroying their model, ran away to escape merited punishment. After this rude lesson, and some further fruitless researches beyond the Alps and in various parts of Italy, the directors concluded to look nearer home, and called upon Omodeo and Giovanni Jacopo Dolcebuono² to compete for the commission with Simone de Sirtori, Giovanni Bataggi da Lodi, and the celebrated Siennese architect Francesco di Giorgio, who was escorted to Milan by Caradosso, the well-known Milanese goldsmith, who had been sent to Siena for the purpose. When these artists had completed their models, a solemn assembly was held at the castle of Porta Giovia by the Duke Ludovico, assisted by the chief dignitaries of Church and State, at which the model presented by Omodeo and Dolcebuono was selected, with the understanding that it should be modified under the direction of Ambrogio Ferrari, then superintendent of public buildings.³ On account of Omodeo's occupations at the Certosa the new architects did not begin their labours till seven years later. They then commenced the cupola, and had completed it to the summit of the

The cupola
of the
duomo at
Milan.
A.D. 1481.

June 27,
1490.

¹ In a letter written by Ludovico from the camp of Fillino to his brother Ottaviano at Milan, he recommends Giovanni da Lodi, and begs him to use his influence with the Fabbria to exclude any German competitor (Calvi, *op. cit.* pt. ii. p. 156).

² A Milanese, who had attained great reputation as an architect by important works at Milan, Pavia and Lodi, and some notice as a sculptor, by a statue of Christ with adoring angels which he had made for a chapel in the church of San Celso. His associates were Lazzaro Reschioso, Filippo da Castello, Battista Amedeo and Pietro Brioseo. Albuzzi (MS.) mentions his name among those of other artists attached to the Certosa. Calvi suggests that he made the terracotta ornaments of the great cloister, but gives no good reason for such belief. Guido Mazzoni, Beggarelli and Angelo Breseiano were all eminent as workers in this material at the time.

³ Francesco di Giorgio was then honourably dismissed with a present of 100 florins, a silken doublet for himself, with one of more ordinary material for his servant, and money for his travelling expenses.

- octagon, when doubts as to its solidity having been expressed by
 A.D. 1503. Christoforo Solari and Andrea Fusina, the directors stopped the
 works, and ordered the two architects to make a design for the north
 door of the cathedral.¹ Omodeo was also occupied in building the
 spiral staircase leading to the roof of the edifice through a very
 elegant Gothic turret, afterwards enriched with his medallion por-
 trait, 'le dernier sceau qu'il mit à son œuvre favorite.'² The
 annoyances and delays to which he was subjected find a parallel
 in those which Brunelleschi underwent at Florence, and Michel-
 Angelo at Rome; and as the history of the latter has been entitled
 'La Tragedia del Sepolcro,' so may that of Omodeo be called 'La
 Tragedia della Cupola.' The overthrow of Ludovico il Moro
 deprived him of an efficient protector, and the death of Dolcebuono
 not only left him without a friend and aid, but gave the directors
 an opportunity of annoying him, by naming Andrea Fusina as his
 new associate, after he had generously refused to exercise his right
 to select a more congenial companion. He was then summoned
 before the council to defend his work, and though he appears to have
 answered all their objections triumphantly, he was not allowed to
 pursue it, on account of the violent opposition manifested by
 many of the artists connected with the Fabbrica.³ The council
 endeavoured in vain to bring about a reconciliation between the
 two parties, as neither would hear of concession. The painter
 Bernardino Zenale, who had begun the study of architecture
 very late in life, was chosen to prepare a new model, and this
 act of hostility was followed by the appointment of Omodeo's chief
 enemy Cristoforo Solari, to the post of architect. All these vexa-
 tions weighed heavily upon the old artist,⁴ who shortly died 'ex
 A.D. 1499. Troubles and trials of Omodeo's old age.
 A.D. 1519. Death of Omodeo, about 1520.

¹ The Porta Aquilonare, afterwards closed by San Carlo Borromeo and made into the Cappella dell' Albero.

² M. Rio, *de l'Art chrétien*, iii. 178. It is not known who made this medallion or when it was set up.

³ The strictures of Solari and Fusina were evidently unjust since the weight of the spire which they said would prove too great for the cupola was put upon it in 1772 without any deleterious effect.

⁴ This unkind treatment of a tried and faithful servant was the more inexcusable as the Fabbrica had several years before accepted Omodeo's gift of a farm at Giovenzano, and a yearly sum of 200 lire destined to furnish dowries for the daughters of its sculptors. Struck to the heart by this and many other signs of hostility Omodeo made a second will by which he devised the remainder of his property to his relative Giovanni-Maria Amadeo, counsellor of the Fabbrica.

decrepitate,'¹ says the record; worn out not less by adverse fortune than by a long life of unremitting labour. Unquestionably first among north Italian sculptors for dexterity in the use of his chisel, facility in composition, and delicacy in treatment of form and drapery, Omodeo would have fairly ranked with the great Tuscan Quattrocentisti had his style been exempt from mannerism, and had he possessed a higher standard of beauty. He wanted that elevation of taste, that judgment in selection of form as fit for representation, only to be attained by close study of the antique, for which materials abounded in Tuscany, and were almost totally wanting in Lombardy. The universal admiration which Lionardo da Vinci there met with was not only rendered to his unrivalled genius, but also to the perfect finish of his education as an artist. Unlike Florence, where Lorenzo de' Medici could afford to look upon Lionardo with comparative coldness, since he possessed Michel-Angelo, Milan offered no rival who could dispute the place of honour with him. Strange to say, however, it was not the influence of da Vinci, but that of Michel-Angelo which bore upon the next phase of the Milanese school of sculpture, as we see in some of the works of Cristoforo Solari,² 'detto' il Gobbo or del Gobbo,³ the son of Bartoli or Bartolomeo Solari, member of an old family which furnished several architects and sculptors to Milan.⁴ Nothing is recorded of his early education, but he must have already obtained some repute before Omodeo was appointed head architect to the cathedral, as he is said to have himself aspired to that post, and to have been so piqued at his defeat, that he went to Venice with his brother Andrea, and resided there for several years, during which he sculptured a

Qualities
and de-
fects of his
style.

Cristoforo
Solari.

A.D. 1490

¹ '1522, die xvii Aug. Anton. Amedeus annorum 75 ex decrepitate (*Necrologio Milanese*).' Mazzuchelli, *Mus. &c.* tom. i. pl. xii. no. 4, gives a medal of Lionello d' Este with the legend: 'Ama. Mediolan. Artifex fecit.' This is the only mention of Omodeo as a medallist. Zani, *Enc. Met.* ii. 274, doubts its authenticity.

² Vasari, xi. 272, praises him as one of the best Lombard sculptors of his time. Mentioned also at xii. 171, *ibid.*, and by Gauricus, *De Sculptura*, p. 77, ed. Flor. 1544.

³ As his brother Andrea the painter is also called del Gobbo, it seems more likely that the father was a luncheon than either of his sons.

⁴ Giovanni Solari architect of the Certosa 1428, and another Giovanni in 1475. So also Guiniforte Solari, a renowned architect, born in 1429. Agostino Solari was sculptor at the Milanese duomo in 1506. Francesco Solari was also a sculptor (Calvi, *op. cit.* pt. ii. pp. 75, 219). 'That Cristoforo il Gobbo was the son of Guiniforte, as stated by M. Rio, *Art chrétien*, vol. iii., has,' says Calvi, 'never been verified.'

St. George for a chapel in the church of La Carità,¹ and the statue of Eve to which Lomazzo refers in the lines—

‘Cristofor Gobbo
Vedi, scultore egregio a’ tempi nostri
Del qual Venezia tien l’antica madre.’²

A.D. 1495. On the death of Antonio Mantegazza, Solari was appointed ducal sculptor³ and was recommended as such to the prior of the Certosa, though it is doubtful if he ever worked at Pavia. The death of Beatrice d’Este soon gave him an opportunity of distinguishing himself, as by virtue of his office he received the commission for the monument which the duke immediately determined to raise to her memory. Having completed his design he presented himself in the duke’s name before the directors, to ask them to nominate five sculptors from among those attached to the Fabbbrica to assist him in carrying it out, which was granted on condition that they should not be employed elsewhere.⁴ The monument was set up in the apse of Sta. Maria delle Grazie, whence it was removed to one of the side aisles, and finally, little more than a century after, was broken up and sold to the highest bidder; the sepulchral effigies were then purchased for the Certosa by Oldrado da Lampugnano, for the trifling sum of 38 scudi a piece,⁵ and after being first placed against the wall near the monument of Gian-Galeazzo were set upon marble bases in its left transept. They are most interesting as faithful portraits, and careful records of costume. The duchess wears a closely-fitting hood, and her hair is curled in small, elaborate ringlets, which fall upon her neck and about her heavy placid face. The lids of her closed eyes are fringed with thick lashes sharply cut out in the marble, and her figure is completely enveloped in the folds of a rich dress covered with a corded network, decorated with jewels and tassels. Her arms are crossed

He is appointed to the post of ducal sculptor.
Jan. 3, 1497.

Feb. 1498.

Tomb of Beatrice d’Este.

A.D. 1564.

¹ Vide l’Anonimo, p. 86.

² *Grotteschi e Poesie*. Lomazzo also mentions him in his *Trattato della Pittura*, vol. ii. ch. xlvi. p. 325.

³ His salary was 280 lire a year.

⁴ The five sculptors nominated were Ambrogio Ghisolfo, Lentino Ferrario, Biagio Vairone, Giuliano Pasifico, and Benedetto dell’ Onago.

⁵ Anonimo Certosimo, MS. Bib. Brera, cited by Calvi, pt. ii. p. 223. Verri and Corio say that the monument cost 15,000 gold scudi. We have no record of its general design. Vasari, xiii. 118, says these statues of the duke and duchess were to have been placed upon a tomb designed by Giov. Giacomo della Porta.

and partially concealed under her robe, and upon her feet she wears shoes with extremely thick soles. The figure of her husband, who is also dressed in the costume of his time, is worked out in an equally realistic spirit. While looking at these two statues it is interesting to remember, that the duke passed the night before his escape from Milan on the approach of the army of King Louis XII. in watching by the tomb of his wife. She had been a support to him in previous hours of danger,¹ and this was a last and touching proof of the attachment which he had always shown to her while living, by associating her name with his in all public acts and inscriptions, and by causing her portrait to be always painted with his own.² Had she lived, he might perhaps have been spared the loss of his kingdom, and those eight weary years of captivity in the castle of Loches, which were closed by his death; but when he lost her he was left to follow the dictates of a fluctuating and uncertain will, and daring too much not to have dared more, he committed a series of mistakes which at last threw him into the power of his enemy.³ Although accused of some grave crimes, he was in many respects a model sovereign, and a

A.D. 1499.

Death of
Lodovico
il Moro,
May 27,
1508.

¹ In 1495 when the duke, perceiving the fatal mistake he had made in inviting Charles VIII. of France to cross the Alps, deliberated upon the wisdom of seeking an asylum in Spain, Beatrice d'Este energetically opposed any such cowardly counsels and induced him to form a league with the pope and the Venetians to oppose the victorious progress of the French. Through her energy the Duke of Orleans was driven out of Novara, the French abandoned the country and peace was signed within a year from the commencement of their triumphal march through Italy.

² A contemporary poet the Cavaliere Gaspare Visconti in the concluding lines of a sonnet addressed to her in the hope of obtaining a desired favour through her intercession, says—

‘Donna beata e spirito pudico,
Deh fa benigna a questa mia richiesta
La voglia del tuo sposo Lodovico.
Io so ben quel che dico :
Tanta è la tua virtù, che ciò che vuoi
Dello invito suo cuor disponer puoi.’

(Verri, *St. di Milano*, ii. 75; Sonnets by Gaspare Visconti copied from his MS. in the library of the Prince Alberico di Belgiojoso d'Este.)

³ A statue in alabaster of King Louis XII. made for the Cardinal d'Amboise at Milan in 1508 by Ludovico Demugiano, a sculptor otherwise unknown to me, exists in the Renaissance gallery at the Louvre. It is a timidly-posed, helpless-looking figure dressed in a Roman military costume. The city represented in relief upon the tablet which the king holds in his hand is probably Milan.

The arts
at Milan
under
Ludovico
Sforza.

Solari
goes to
Rome.

He is re-
called to
Milan,
and at-
tached
to the
duomo as
sculptor.
March 2,
1506.

Statue of
Christ.

Statue of
Adam.

Sept. 17,
1519.
A.D. 1520.

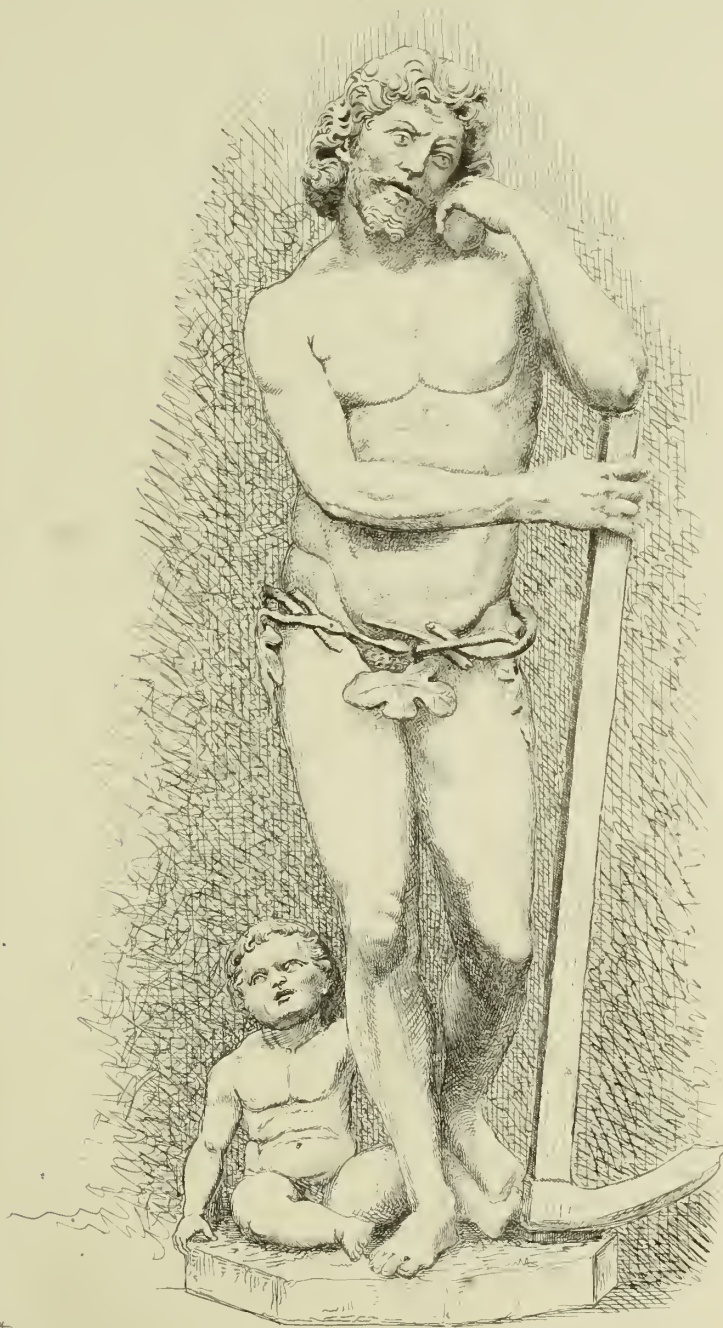
distinguished patron of arts and letters. Architecture flourished during his reign under the influence of Bramante da Urbino; painting, sculpture, and science under Lionardo da Vinci; and letters under many eminent men whom he favoured by every means in his power. Nor while he received foreigners with honour, did he neglect to foster native talent, as we have shown when speaking of the sculptors and architects whose names have come before us. To all such his fall was a grave misfortune, and like the death of Pope Leo X. at Rome was a signal for the dispersion of the artists who had flourished around him. Among them was Solari, who went to Rome, and there spent his time in study, until the directors of the Fabbrica called him to join the band of sculptors attached to the cathedral. How highly they esteemed him is proved by the words in which they spoke of him 'as one who does the greatest honour and glory to his native city of Milan, in which he stands unequalled as a sculptor.'¹ The conditions on which he returned were, that he should not be placed under the control of the architects, but should have full liberty to select marbles, and make statues as his fancy dictated; that he should work when he liked, and dine when he felt hungry; that he should be paid by the month and not by the day; and lastly, that if he fell ill he should receive his full salary during a year, and after that time one half.² The few works which Solari then sculptured do not justify his reputation. The statue of Christ bound to the column, in the sacristy of the duomo, is a coarse, muscular figure, utterly wanting in elevation. The Adam which stands on the roof of the cathedral (see Plate XVII.) is more refined in form, and more expressive, but is not marked with any striking individuality.³ It represents him sorrowfully leaning on an instrument of labour, with a little child seated at his feet. Several statuettes attributed to him are lost in the crowd of marble figures scattered about the roof and sides of the cathedral.⁴ Soon after his appointment as head architect he assisted Bernardino Zenale in making a new model for the cupola, in connection with which his

¹ Bossi, MS. cartella ix. p. 251.

² Albuzzi MS. quoted by Calvi, pt. ii. p. 225.

³ Vasari, xi. 273, attributes the Eve also to Solari, but Albuzzi shows on the faith of unquestioned documentary evidence that it is by Angelo Marini detto Il Siciliano.

⁴ Among these are a St. Helena, St. Sebastian, a Judith, a St. Lucia, St. John the Evangelist, St. Peter, a Lazarus, a Longinus and a St. Eustace.



name appears for the last time on the registers, though he survived some years longer, as it is affixed to an act of dower made to his daughter-in-law at a later date.¹ His scholars were Giovanni Dentone of Padua,² Giovan Giacomo della Porta, an artist of some repute, Girolamo da Novara, author of a monument to the arch-deacon Melchior Longhi in the porch of the duomo of his native town, and Andrea da Fusina,³ who figures in the records of the Fabbrica as continually asking for money in advance. This artist made the tomb of Francesco Birago⁴ for the Chiesa della Passione, which is tasteless and clumsy, though smoothly and skilfully executed.

A.D. 1523.

The scholars of Solari.

Andrea da Fusina.

We know little more than the names of many of the sculptors who, clustering like bees about the cathedral at Milan during the last half of the fifteenth century, made it the storehouse of their handiwork.⁵ Both young and old found solid advantages in their connection with the Fabbrica. Before being admitted to full privileges, the young worked for a time without pay, in order to learn their

Various sculptors attached to the cathedral at Milan.

¹ Another paper preserved at the Certosa, mentions that owing to his inability to write his own name he was obliged to have it signed by proxy.

² See chapter on Paduan sculptors.

³ Fusina is a town in the Valtelline. Franchetti, p. 143, Torre, p. 159, and Bossi, cartella xv., state that Andrea worked at the Certosa.

⁴ In making the Birago monument Andrea was assisted by the Milanese sculptor Biagio Vairone author of a statue of David placed on the side of the duomo towards the episcopal palace. His name was struck off the list of sculptors attached to the duomo in 1496. Bossi, cart. xiv., mentions a bas-relief of the Last Supper near the high altar of the Certosa as by him.

⁵ Such are Matteo Castaldi styled in the records of the Fabbrica, 'Magister expertus in signis et foliaminibus,' who in 1465 received 10 gold florins for a roundel to be set in the first story of the campanile at Ferrara (Cittadella, *op. cit.* p. 100); Matteo de' Revetti or Revertis, who made the now destroyed monument to the Count of Valtero and Arquato (A.D. 1422) in the church of St. Elena at Venice, which is described by Sansavino (lib. v. p. 210) as adorned with many admirable little figures, rich leaf-work and varied ornament; Maffeo da Milano, stone-cutter, who after several years absence from the duomo at Milan on account of illness was readmitted with full pay (A.D. 1491); and Pantaleone de' Marehi (1492), who made twelve wooden statues for the Certosa at Pavia, and the choir stalls, which were sold at Milan after the suppression of the convent by the French. Ambrogio di Porris (1497), Bartolomeo di Bernardino de' Nova, Girolamo de' Nova (1495), and Giuliano de' Parisiis or Parisio, an assistant of Cristoforo Solari, were all enrolled among the cathedral sculptors; as was Galeazzo Pellegrini, who also worked at the Certosa, where he was commissioned to design the monument of Gian Galeazzo, which was sculptured by Gian Cristoforo Romano. Pietro di Martino (fl. 1450) is mentioned in the Neapolitan chapter of this volume as the designer of King Alfonso's triumphal arch.

Ambrogio
da Milano,
1474.

art,¹ while the old and infirm retired on pensions.² Expulsion was the penalty incurred by those who went to work elsewhere without special permission, but in certain cases where adequate excuses could be offered the offenders were readmitted.³ Few Milanese sculptors went abroad,⁴ which proves that they found ample and remunerative employment at home. Among those who did so we find a remarkable artist, commonly called Ambrogio or Ambrogino da Milano,⁵ none of whose sculptures are to be met with at Milan; his skilful hand was employed in carving trophies, military emblems, flowers, birds, and children, about the doors, windows, and chimney-pieces of the Ducal palace at Urbino.⁶ The utmost elegance and

¹ Such as Battista da Ripa (1491) who afterwards worked under Omodeo, 1496.

² Like Antonio de' Resgiovis who was attached to the duomo from 1415 to 1465.

³ This was the case with Aloisio Lomazzo, Ambrogio di Arluno (1500), and Ambrogio Ghisolfi. His brother Giovanni Pietro sculptured the arms of Lodovico Sforza over the portal of the castle of Milan which were thrown down by the soldiers of Louis XII.

⁴ Maestro Pietro Briosco was commissioned in 1442 to terminate the work about the doors of St. Petronius at Bologna. A Maestro Scilla worked at Naples under Andrea Ciccione upon the tombs of King Ladislaus and Ser Gian Caracciolo. See Neapolitan chapter. Other sculptors of ornament (lapicide) attached to the Duomo in 1490-1496 are Gio. Ambrogio de' Locate or de' Donati, Gio. Ant. de Besozzo, Gio. Ant. Taverna, Gio. Ant. de' Mapolinis, Girolamo da Novara, Luigi da Sesto, elected prior of the Sculptors' Guild in 1494, Cristoforo de' Stuechis and Gio. Fregella 1491-1494-1497; Stefano Battista and Paolo da Sesto, dismissed for some unknown reason in 1496. The latter artist worked at the Certosa in 1513.

⁵ 'Magister Ambracius, lapicida et sculptor egregius,' was one of the witnesses to Giovanni Santi's will; (Pungileoni, *Elogio Storico di G. Santi*, p. 136; Passavant, Fr. tr. i. 42.) From him descended the Barocci d' Urbino, a family which gave both painters and mathematicians to Italy. Federigo Baroccio the famous painter was the grandson of Ambrogio da Milano, and son of Ambrogio the juriseonsult (vide Bossi and Cattaneo, MS. *Bib. Melzi*, vol. ii.). Passavant, Fr. tr. p. 380, says there were several families of this name at Urbino.

⁶ In the *Cronaca Rimata*, written by Giovanni Santi, that painter poet tells us that when Federigo Feltri built his palace at Urbino—

'Per ornando ben d'ogni diletto,
Tirò de' tucta [*sic*] Italia i più famosi
Intagliator de' marmi, et come è decto [*sic*]
Dispensò l'opre.'

MS. in the library of the Vatican, no. 1305, printed at the end of Passavant's life of Raphael, French translation. Among the armorial bearings upon the painted shields in the great hall belonging to allies of the Montefeltro family is the Lion of St. Mark. This emblem and the letters F. C. prove that this part of the palace was built before 1474, while Federigo was still Count of Urbino (Passavant, Fr. tr.

purity of taste is shown in these decorations. The architrave of one of the fireplaces is adorned with a row of dancing Cupids, and the jambs with reliefs of winged boys holding vases filled with growing roses and carnations, whose structure and wayward growth show the closest and most loving study of Nature. (See Woodcut.) In the leaves, flowers, and birds colour alone seems wanting to give life. Well may Giovanni Santi eulogise them as—

‘Mostrando quanto che natura
Possa in tal arte.’

This ornamental sculpture is (like all the best Renaissance work) no arid imitation of the antique, but a new growth from that parent stem, and we do not know any other work of the kind comparable to it, not even excepting that at Venice by Ambrogio's contemporary Pietro Lombardo.¹ Our artist showed himself equally excellent



as a monumental sculptor in the tomb of Lorenzo Roverella, physician to Pope Julius II. and afterwards Bishop of Ferrara, in the church of San Giorgio, outside the walls of Ferrara.² Its style is

Tomb of
Lorenzo
Roverella
at Ferrara,
died 1475.

i. 17). The most important work upon the ducal palace at Urbino is that by Fr. Arnold entitled *Der herzogliche Palast von Urbino*, Leipzig, 1857. The first architect of the palace was Mo. Luciano da Lausana in Dalmatia, who received his appointment through a letter written by the Duke Federigo from Castel Papia June 10, 1468. It was finished by Baccio Pintelli. Ambrogio da Milano and Gondolo Tedesco are spoken of as employed to ornament it. The beautiful stone ornaments are attributed to the first, and the intarsia work to the second.

¹ Passavant, *op. cit.* p. 378, attributes the chimney-pieces to Feo. di Giorgio from Siena. Baldinucci says he designed them and Ambrogio sculptured them. A glance however at the military bas-reliefs by the Siennese artist in the palace at Urbino is sufficient to convince one, that he cannot be the sculptor of the ornamental work of which we have been speaking.

² Bossi, *MS. cit.*, quotes Zani in favour of the identity of the Ambrogio at Urbino and him at Ferrara. The tomb is signed and dated Ambrosii Mediolanensis, op. 1475. Cittadella, in his *Notizie di Ferrara*, p. 47, under the date 1500, quotes a document of payments made to M^o Pietro Martino and Barto. di Cavalli da Verona for work done in the duomo at Ferrara; adding that for the

pure Quattrocento, and its general arrangement that adopted by the Tuscan masters. The recumbent effigy lies upon a sarcophagus within an arched recess adorned with cherub heads. Outside the arch are two 'putti;' upon the top is a group of St. George and the Dragon; and within the lunette a roundel containing a group of the Madonna and Child with adoring angels. On either side of the recess are five excellent statuettes of saints. The technical handling is admirable throughout, and with the exception of the masterpieces of the Florentine sculptors at Florence and Lucca, we do not know of any monument so beautiful in design or so free from mannerism as this. We have no knowledge of where Ambrogio studied, or how long he lived, and any conjecture as to the length of his career would be hazardous, as his works at Urbino and Ferrara were sculptured at very nearly the same period.

Ambrogio
Caradosso,
born 1470.

One of the most eminent artists of this time was Ambrogio Caradosso detto Foppa and del Mundo, goldsmith and sculptor, who though generally called a Milanese was probably born at Pavia.¹ According to Cellini² his surname of Caradosso was given to him by a Spaniard for whom he had neglected to finish some pieces of jewelry, and to whom he made his excuses in his strange Milanese dialect with such curious contortions of face, that the Spaniard cried out 'Hai cara d'orso'—you have the face of a bear. This may be a flight of Cellini's fancy, but certain it is that our goldsmith signed himself Caradosso del Mundo, as the reader may see by referring to the letters printed in the Appendix,³ which he wrote

latter artist some chronicles substitute M^o Ambrogio da Milano, who in 1475 worked at the 'Officio delle Biade' with the Mantuan sculptors Abertino and Luigi Rusconi. The same writer at p. 95 cites a document dated March 20, 1473, in which M^o Ambrogio da Milano is said to have been paid 70 ducats of Venetian gold, probably for the construction of the loggia 'degli Strazzaroli' (cloth and silk merchants) with the help of the Rusconi. Ambrogio had a son named Cristoforo who is recorded as a sculptor in 1511. This artist is probably identical with that Cristoforo da Milano who with other sculptors was employed in 1540 to adorn the Palazzo della Ragione at Ferrara (Ricci, *St. dell' Architettura*, iii. 174).

¹ Vasari, vi. 3, and Morelli, p. 205, nota 2, give Pavia as his birthplace. Cellini, *Vita*, p. 50, calls him a Milanese. He is often confounded with the Milanese painter Vincenzo Foppa. Bossi, MS. cit., says he was born about 1470. Di Milano says he wrote an excellent treatise on Perspective.

² *Trattato dell' Orificeria*, p. 30.

³ See Appendix to Chapter IV. Copied by Bossi from the originals in the Archivio di San Fedele at Milan. See his MS. in the Biblioteca Melzi from which we transcribed them.

to Lodovico il Moro, when sent to buy some of the jewels and precious objects of art belonging to Piero de' Medici, offered for sale at Florence and Rome after his expulsion. As the last part of his correspondence with the Duke is unfortunately lost, we cannot follow Caradosso to Rome, where he eventually established himself, and gained great reputation as a medallist and goldsmith.¹ Vasari praises very highly the medal which he made of Bramante, and the coins which he executed for popes Julius and Leo X.;² and Benvenuto Cellini, who was not wont to laud his rivals, tells us in his Autobiography that he regards Caradosso as the most skilful goldsmith he has ever met, and that his talent inspires him with more envy than that of any other maestro.³

The only existing monument of Caradosso's skill is a gold pax, made for the Cardinal de' Medici (afterwards Pope Pius IV.) and presented by him to the cathedral at Milan. This exquisite work consists of a bas-relief representing the Descent from the Cross, enframed between two little columns of lapis lazuli upon bases adorned with stone cameos. In the lunette are the arms of Pope Pius and a group of angels bearing the instruments of the Passion, and above the arch is a figure of God the Father sustained by cherubim. Two adoring angels stand in the centre, and two at either end of the architrave.⁴ Among his other works which have shared the fate of so many treasures of art, whose precious material has led to their destruction in times of war or necessity, was a magnificent inkstand of gold, bought by King John of Aragon for 1500 gold pieces, and looked upon throughout Italy, says Ambrogio Leone, with the utmost admiration. The four bas-reliefs upon it

Gold pax
at Milan,
1527.

¹ We get a glimpse of Caradosso at Rome in one of Balthazar Castiglione's letters to Federigo, Marquis of Mantua, who had written to inquire about a piece of goldsmith work for which he had advanced a sum of money. The ambassador says that it will be finished at Easter, and that as Caradosso only works upon it when he is in the vein it will certainly be his masterpiece. Bossi, MS. cit., says, 'Si sa che questa impresa era il monte Olimpo.'

² Vita di Bramante, Vasari, vii. 135.

³ How genuine this admiration was on his part is proved by his refusal to accept any payment for a chiselled cap-button from a gentleman who declared it to be superior to those for which Caradosso received a hundred scudi apiece. 'Such praise,' said Cellini, 'is payment enough for me, since the highest reward that can be given me for my labour is to be assured that I have approached in excellence the works of so great an artist.'—Cellini, *Vita*, pp. 50, 56.

⁴ See Franchetti's *Duomo di Milano*, tav. xxx. and pp. 84, 85; also *Euc. Artistica*, by Dr. G. Buti, pp. 6, 8.

Jan. 2,
1501.

represented the battle of the Centaurs and Lapithæ, the rape of Ganymede, and two of the labours of Hercules.¹ We should not know that Caradosso worked in marble were it not for a passage in a letter written by a distinguished amateur, Mons. Lodovico Gonzaga, Bishop of Mantua, to Francesco Binasco, whom he employed to collect works of art. 'I do not wish anything by Caradosso,' writes the prelate, 'but the marble figures and heads, and I shall be most obliged to you if you will see them and send me a list of them by the bearer of this letter, and as I know by the head which you drew in your letter that you take pleasure in using your pencil, I wish you would gratify me by making a sketch of the said figures and heads; not a finished drawing such as would take much trouble and involve loss of time, but sufficiently large to allow me to form a judgment about them, since marble-work unless it is really excellent is not worth having.'²

We only know Caradosso as a sculptor by a terra-cotta mortorio in a chapel of San Satiro at Milan,³ consisting of a number of life-size figures grouped around the dead body of our Lord. (See Tailpiece.) Their faces and attitudes are expressive, and their proportions are generally correct, but the effect of the whole is exactly that of a 'tableau vivant' out of one of those old 'Mysteries' so commonly acted in the Middle Ages, and still performed by the peasants of the Bavarian mountains.

Agostino
Busti,
detto Bam-
baja.
Gaston
de Foix,
died
April 11,
1512.

The most celebrated Milanese sculptor of the first half of the sixteenth century was Agostino Busti, surnamed Bambaja.⁴ His fame rests upon one great unfinished work, the tomb of Gaston de Foix,⁵ the nephew of Louis XII. and governor of Milan, who

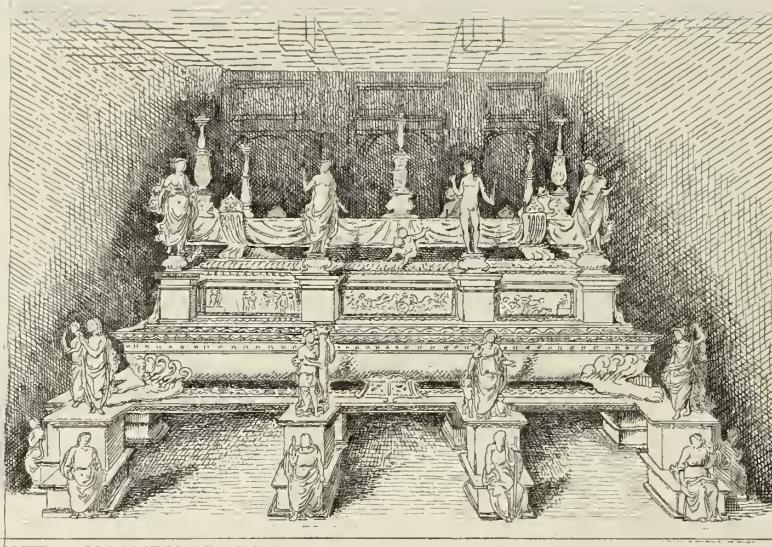
¹ Morelli, *Notizie del Disegno dell' Anonimo*, p. 205, note 119.

² *Delle Arti e degli Artefici di Mantova*, del Conte Carlo d' Arco, vol. ii. p. 197, no. 225.

³ Torre, *op. cit.* p. 48, speaks of this mortorio as by Caradosso. So does Lomazzo in his *Tempio della Pittura*, p. 103.

⁴ Called also Bambara, Zambaja and Zambaglia.

⁵ He commanded the French troops in the war against Pope Julius II., who had allied himself with the King of Aragon and the republic of Venice, in order to recover the territory which had been wrested from him by the French. Having forced the Papal army to raise the siege of Bologna, Gaston de Foix made a rapid march of eight days to Brescia, which had been shortly before taken by the Venetians, carried it by assault, and gave it over to the tender mercies of his soldiers, who in a few days almost destroyed one of the most flourishing cities in Lombardy. He then entered the Romagna and gave battle to the troops of the league, and Pedro Navarre. After a short and terrible conflict between the two



. Augustus Pombaja. sc

Bas Relief and Tomb
of Gaius de Foux

fell at the battle of Ravenna after a short and glorious career of two months, 'qui fut toute sa vie et son immortalité.'¹ His body was recovered by his followers and taken to Milan, where it was placed in a leaden coffin covered with a splendid brocade embroidered with the lilies of France, and suspended in the cathedral between two columns. Below it hung the sword of Julius II. in a sheath of gold, and many banners also taken at Ravenna. A year later when the French were driven from Milan, the victorious Swiss took the body of Gaston and exposed it upon the ramparts of the castle, whence some reverent hands removed it to the church of Sta. Marta.² After the battle of Marignano which once more gave Milan to the French, Francis I. commissioned Bambaja to erect a magnificent tomb in honour of the young hero. He worked upon it for eight years and then left it incomplete,³ but a drawing in the South Kensington Museum⁴ shows us (see Plate XVIII. No. 1) his entire design.⁵ The flat sides of the sarcophagus are adorned with bas-reliefs, separated from each other by projecting pilasters upon which stand statuettes; and its curved base is supported upon foliated lions' feet, and decorated with a rich cornice. The mortuary couch is surrounded by candelabra, and the whole structure raised from the ground upon a flat basement resting upon double pilasters, on which stand figures of the Virtues, and below which sit others of apostles and prophets. This very noble tomb was intended to stand in the middle of a chapel whose

A.D. 1515

Design for
the tomb
of Gaston
de Foix by
Bambaja.

armies, which numbered in their ranks the best soldiers of Christendom, the French routed their foes and made many important prisoners. At this crisis Gaston de Foix, as yet unharmed, saw a band of Spaniards retreating along the river Ponco, and mistaking the few fugitives who fled before them for an important body of French troops, rushed madly in pursuit. In an instant he was surrounded, struck from his horse and killed, boldly defending himself to the last.

¹ Henri Martin, *Histoire de France*, vol. vii. p. 400, note 1.

² MS. by Andrea da Prato, cited by Frauchetti, *op. cit.* p. 90, note 1, and by Verri, ii. 119.

³ This is disputed. Lattuada, *Desc. di Milano*, v. 56, in proof of his opinion that it was set up at Santa Marta, cites the following inscription from a tablet placed upon the wall below the statue of Gaston de Foix when the old church was restored: 'Cum in æde Marthæ restituenda ejus tumulus dirutus sit hujusce cœnobii virgines . . . hoc in loco collocandum curavere,' A.D. 1674.

⁴ Vide *Illustrated Catalogue* by J. C. Robinson, Esq., pp. 170 et seq. The drawing, ascribed to Lionardo da Vinci, was purchased at the Woodburn sale.

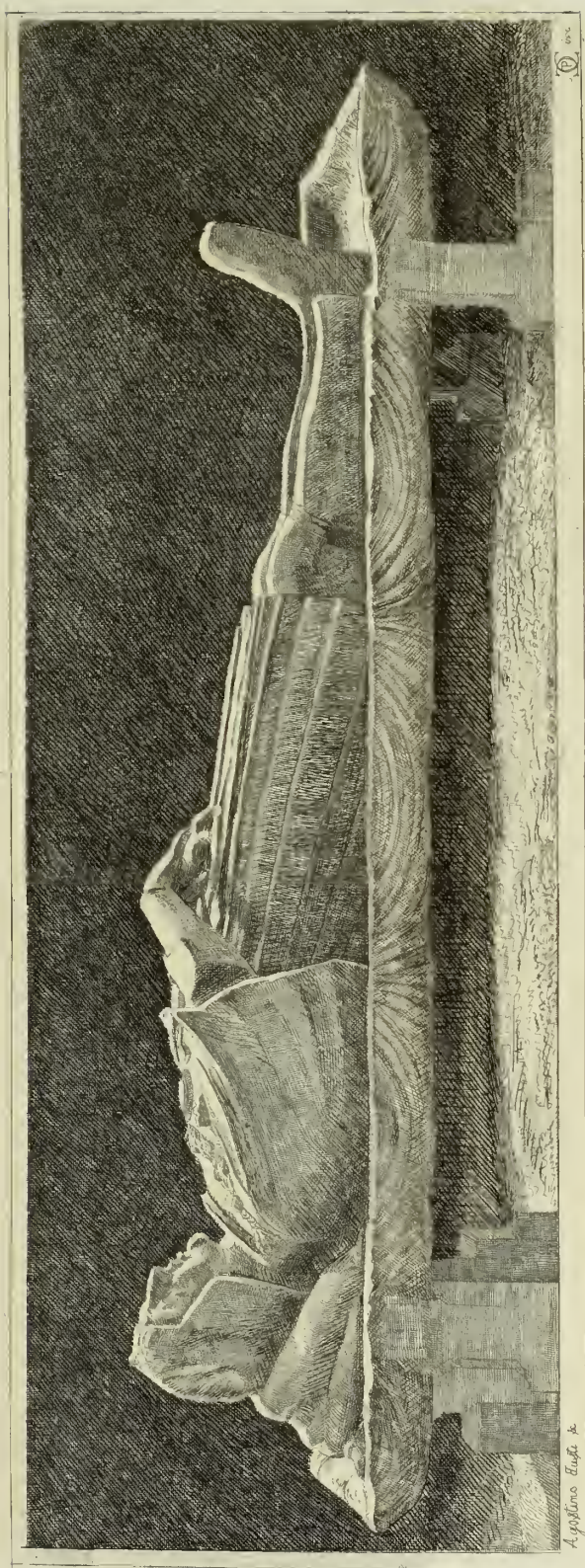
⁵ See Vasari, xi. 271, and viii. 183, Vita di R. da Montelupo; also Cicognara, lib. v. ch. v., and Biondelli's article on Bambaja in the *Politecnico di Milano*, no. iii. pp. 222 et seq. for notices of Bambaja and his works.

walls were to have been ornamented with bas-reliefs by Bambaja. Those which fill the flat spaces of the pilasters are composed of arms, trophies, instruments of music, and horses, almost detached from the background by deep cutting, and are marvels of skilful workmanship (see Plate XVIII. No. 2), but we cannot extend our admiration to the statuettes and reliefs belonging to other parts of the tomb, which are wanting in style and purity of outline.¹ Of all the fragments of this monument none moves us like the mutilated statue of the young soldier, which was taken to the Brera when the convent of Sta. Marta was suppressed by the French (see Plate XIX.). Clothed in armour and wearing a helmet wreathed with laurel upon his head, he lies in a simple attitude, with his arms crossed upon his breast, and a severe and dignified expression in his face, 'quasi tutto lieto nel sembiante, così morto per le vittorie avute.' Were it not for this one statue, we should think Bambaja overrated, notwithstanding his really great skill as an ornamental sculptor. The details of his small monument to Lancinus Curtius in the Renaissance museum at the Brera² are excellent, but the general design is meagre and in bad taste. Upon a tablet below the recumbent effigy is an

Monu-
ment to
Lancinus
Curtius.

¹ Fragments are to be seen not only at Milan, but also in Spain and England. Those in the Ambrosian library, consisting of three pilasters covered with trophies and military emblems, were bequeathed to it by Cesare Piatti, nephew of the Cardinal Flaminio Pitti, who purchased them for 200 gold scudi when the convent of Santa Marta was restored. At Castellazzo, the villa of the Marchese Busca near Milan, there are seven bas-reliefs, three pilasters, and six seated figures, which were bought in the early part of this century by the Count Giuseppe-Maria Arconati. Three seated statuettes may be seen at the Brera, and four others at the church of Chiaravalle in the neighbourhood of the city; in the museum of the Academy at Turin there are four pilasters, and in the museum at Madrid two unfinished reliefs, one of which represents a procession of soldiers barely sketched out in the marble; lastly, there are two statuettes of Fortitude and Charity, and three important reliefs in the South Kensington museum. The first (1515) represents a warrior leading a horse and is inscribed with the motto 'Nunquam teutes aut perfee'; the second (1518), men shooting upwards, standing on either side of a truncated column with the devise 'Illaso lumine solem.' In the third, a warrior crowned by Apollo sits upon a triumphal car above which Jupiter and the Eagle appear in the clouds. This relief bears the latest date (1523) connected with the monument, but it is probable that Bambaja continued to work upon it until the defeat of the French at Pavia in 1525.

² Originally in the cloister of the church of St. Mark at Milan. It is inscribed: 'Opus Augustini Busti. A.D. 1513. absolut. e. cœnobio. S. Marci. Mediol. translát.'



inscription¹ lauding this eminent man of letters, who wrote Latin poems and epigrams, and made an excellent Latin version of the poems of Callimachus. A second tablet sustained by winged horses, emblems of poetical genius, and volute-shaped flaming torches, typical of the light which it sheds, is placed above the sarcophagus, and contains a bas-relief of the three Graces. This monument is surmounted by a crowned female genius, below which are winged figures of Victory with a palm branch, and of Faith with a torch flanked by putti with candelabra.² Bambaja was attached to the Fabbrica during the last ten years of his life,³ during which he made the mediocre monuments of the Cardinal Marino Caracciolo, governor of Milan, and of the canon Giovanni Andrea Vimercati for the Duomo. Nothing could well be more cold and bald than the architectural design of these late Renaissance tombs, or more uninteresting than their accessories. Five years before his death Vimercati commissioned Bambaja to sculpture a bas-relief representing the Presentation of the Virgin for an altar in the left transept.⁴ Here again he failed to produce a work worthy of his reputation. The composition is poor, the figures are inordinately long, and utterly wanting in expression and elevation of style. Bambaja's name appears in the list of artists who worked upon the façade of the Certosa, but we look in vain among its many bas-reliefs for some trace of his co-operation.⁵ We have no such doubt as to his having

Works by
Bambaja
in the
duomo at
Milan.

¹ 'En virtutem mortis nesciam ! Quascumque lustrans oras :
Vivet Lancinus Curtius Tantum possunt Camenæ.'
Sæcula per omnia,

By the historian Paolo Giovio.

² Engraved by Cicognara, vol. ii. tav. 79.

³ Franchetti, p. 77, nota 1, says Bambaja was attached to the Veneranda Fabbrica July 16, 1537, and remained so till his death in 1548.

⁴ October 23, 1543, Vimercati deposited 2200 ducats in the hands of the treasurer to pay for these works. See Franchetti, *op. cit.* p. 77.

⁵ It is true that those upon the side pilasters of the portal, which represent the history of the edifice, have certain points of resemblance with the bas-reliefs of the Presentation at Milan, in the extreme length of the figures, and with the compositions upon the tomb of Gaston de Foix in the combination of basso- with alto-rilievo, but these are not distinctive marks, and we are the less inclined to accept them as indications, because the said reliefs are very much superior in style and composition to any of his known works. The draperies are simply treated, and fall in straight-lined well-arranged folds, whereas those in the statuettes and bas-reliefs belonging to the tomb of Gaston de Foix are fluttering and cut up; so also the architectural backgrounds are of a purer Renaissance style than those of Bambaja.

Tomb by
Bambaja
at Isola
Bella.

sculptured a tomb in the family chapel of the Borromei on the Isola Bella, although it is neither signed nor dated, for the bas-reliefs of the Agony in the Garden, and the Flagellation, and that of a warrior marching in triumph surrounded by a crowd of soldiers and people, as well as the birds, masks, festoons, and arabesques upon the sarcophagus need no signature or documentary evidence to substantiate their authenticity. In them as in his other works we find great excellences, counterbalanced by those great defects which characterise the art of his time. Even in ornament as excellent as that upon the pilasters of the tomb of Gaston de Foix he violated the laws of sculpture by the introduction of drums, banners, and other objects equally unfit for representation in marble, and in his bas-reliefs disregarded the bounds which should regulate treatment of subject in sculpture.

Contem-
porary
artists.

A.D. 1508.

A.D. 1521.

A.D. 1522.

A.D. 1475.

A.D. 1503.

A.D. 1509.

Marco
d'Agrate.

Among his contemporaries were Antonio di Domenico da Ligorno or Ligiuno (a province of Como), who is styled 'egregius sculptor' in a document of the time;¹ Bernardino da Milano, who assisted Giacomo da Ferrara in sculpturing the frieze of the Palazzo Castelli at Ferrara after the designs of Baldassar Peruzzi;² and Galinus de Cozteno, a native of the Valtelline;³ Antonio di Santo, who long lived and worked at Reggio where he adorned the portal and staircase of the palace of Count Borsio Sforza;⁴ Cristoforo da Milano, who worked at Ferrara;⁵ and Bernardino from Milan or Lugano, a noted bronze-caster, who was employed to cast the figures of St. John disputing with a Levite and a Pharisee, which Francesco Rustici had modelled for the baptistery at Florence. For each statue he was to receive 400 florins, with the condition that in case of failure he should forfeit 300.⁶ The reputation of Marco Ferrari, called from his native town near Milan, da Gra or Agrate, is not borne out by his statue of St. Bartholomew in the cathedral at

¹ Cittadella, *op. cit.* p. 661.

² Ibid. p. 318.

³ Bossi, MS. cartella viii.

⁴ Campori, *Art. Est.* p. 316, *op. cit.* In a filza from the *Archivio di Parma* cited by Gualandi, *Mem. etc.* 6th series, 31, 33, this artist is styled 'Mo. Antonio di Domini Saneti; habitat in civitatis Regii in vic. Seti. Raphaelis.'

⁵ Cittadella, *op. cit.* pp. 318, 423.

⁶ Vasari says they were cast twice. They were finished in 1511 (vide *Tuscan Sculptors*, life of Rustici, vol. i. ch. vii.; and *Giornale, Degli Arch. Toscani*, iv. 63, anno 1860.

Milan. So repulsive a subject as that of this Christian Marsyas would hardly have been selected but for the purpose of displaying his knowledge of anatomy, and we may conclude from an inscription upon the pedestal, in which we are warned not to fall into the error of attributing the work to Praxiteles,¹ that in attaining this object he felt that he had proved himself to be a great sculptor. That he was not so is proved by other works, such as a bas-relief of the Marriage at Cana in the Cappella dell' Albero in the same cathedral, and the monument of Bartolomeo Martini in the duomo at Parma.² In 1507.

Milanese sculptors, as we have said, seldom wandered far from home, but now and then traces of a straggler are to be met with, as at Atri in the Abruzzi, where we find a work by Paolo de Garviis. When Matteo III. Acquaviva, who had rendered himself obnoxious to the house of Aragon by taking part in the conspiracy of the forty barons against Alfonso, fell into the hands of the Spaniards he was thrown into a horrible prison, where he spent four years 'sub terra, con ferro in piedi, e con decesette ferite.' In the hope of hastening his liberation his wife Isabella Piccolomini determined to fulfil her husband's vow, to dedicate an altar in the duomo to the Virgin and St. Anne on regaining his freedom, and commissioned the above-mentioned Milanese architect and sculptor to erect it. She had reason to believe that her act had obtained favour in the Madonna's sight, as before it was finished Matteo was set free.³ Paolo de Garviis. A.D. 1506.

The altar stands beneath a ciborium supported on four pilasters, whose flat spaces are adorned with the arms of Matteo III. and his wife Isabella, and with gracefully combined leaves, festoons and arabesques. Paolo de Garviis also made the font in this A.D. 1503.

¹ 'Non me Praxiteles, sed Marcus finxit Agrates' (vide Cicognara, vol. ii. tav. 80; and Vasari, vol. xi. p. 273, note 6).

² Franchetti, *op. cit.* p. 107; and Bossi, MS. vol. i. no. 73.

³ Not long after he resumed the reins of government the Prince of Capua excited his subjects to rebellion; the streets of Atri were filled with an armed mob which broke into the duomo and threw down the Acquaviva altar. When peace was restored it was reconstructed and then again taken down in order to make room for a staircase to communicate with the episcopal palace. A few years since it was once more set up in the duomo of which it now forms one of the principal objects of interest. (Andrea Matteo III. Acquaviva e la sua Cappella, da Gabriello Cherubini, *Mem. St. Art.* Pisa, 1859.) The inscription upon it is 'Andreas Matthæus Acquavivus Dux Hadriæ et Thermini, Divæ Virgini, et Sanctissimæ Matri Annæ, sacellum hoc dicavit anno partu ejus MDVI.'

church, which is sheltered under a roof supported upon carved pilasters.¹

Milanese
sculptors
of the
sixteenth
century.

Michel-
Angelo.

Many sculptors of talent flourished in the Milanese territory during the sixteenth century, such as Brambilla, Fontana, Guglielmo della Porta, and Leone Lioni, whose works afford little or no satisfaction, since they, like their brethren in other parts of Italy, copied the defects of Michel-Angelo without attaining his grandeur of style. The disturbed state of the country, which was trampled under foot by the invading hosts of France, Spain, and Austria, prevented such great art enterprises as those which shed a lustre around the names of Azzo and Galeazzo Visconti and Lodovico il Moro, nor is this to be regretted as had any such been undertaken they would necessarily have borne the stamp of that vicious taste which was fast falling into the monstrous eccentricities of the Baroque.

Giovan
Giacomo
della
Porta.
A.D. 1498.

Guglielmo
della
Porta.

Among the scholars of Cristoforo Solari we mentioned Giovan Giacomo della Porta, who assisted him when working upon the tomb of the Duchess Beatrice, and who was employed at the Certosa, both upon the façade and upon the tomb of Gian Galeazzo, and was attached to the Duomo at Milan. The works of his nephew and scholar Guglielmo della Porta, one of the most noted artists of his time, show no trace of that careful study of Lionardo da Vinci to which Vasari tells us² he devoted himself in his youth, but this is perhaps owing to the influence of Pierino del Vaga,³ under whom he worked at Genoa, when he went there in company with his uncle, who was commissioned by Filippino Doria to erect a ciborium over the altar in the chapel of St. John the Baptist in the cathedral.⁴ He sculptured the Prophets in alto-rilievo upon the pedestals of its porphyry columns, as well as the mannered and thoroughly mediocre statues and bas-reliefs in the chapel of SS. Peter and Paul.⁵ He also made two marble angels for the Compagnia di San Giovanni, two busts for the Bishop of Serraga, a statue of Ceres, a group of the Graces, some marble putti which were sent to Flanders, and a very poor statue of St. Catherine which still stands on the landing

¹ The inscription upon it is to this effect: 'Paulus de Garve fecit et P (?) charitate d(omi)nus Galantia MDIII.'—Schultz, *op. cit.* ii. 17.

² Vol. xiii. p. 119.

³ Gualandi, 6th series, p. 133, says that Guglielmo married the daughter of Perino, who was greatly attached to him.

⁴ This ciborium cost 1000 gold scudi (Banchero, *Il Duomo di Genova*, p. 178).

⁵ Made for the Bishop of Serraga di Casa Cibo.

of the staircase of the academy.¹ On his arrival at Rome he was warmly commended by his uncle to Fra Sebastiano del Piombo, who put him in the road to success by presenting him to Michel-Angelo. Through him he obtained an order to restore some antique statues at the Palazzo Farnese, was admitted to the pope's service, and on the death of Fra Sebastiano, succeeded him in the office of 'piombatore.' It is said that Pope Paul III.² purchased from him a bronze base originally intended for a monument of Bishop de' Solis meaning to use it for his own tomb, but we may doubt if this be so, as the base of that which Guglielmo erected to him by order of Cardinal Farnese, in St. Peter's, is of plain white marble. In general design it follows the type originated by Michel-Angelo in the tombs of the Medici. The pope sits in an attitude of meditation, looking down upon two allegorical figures which recline below him. One of them is Prudence, an old woman looking into a mirror, said to be the portrait of Giovanna Gaetani da Sermoneta, mother of the pope; the other, Justice, strangely personified by a young woman with an unmeaning face and voluptuous person, who is identified with Giulia Gaetani, the pope's sister-in-law. The complete nudity of this figure was considered so scandalous, that after the death of Guglielmo his son Teodoro was employed to cover the body with a bronze tunic.³ Had the monument been a masterpiece in all its details, its general effect would have been spoiled by the use of such antagonistic materials as bronze, for the mannered statue of the pope, and marble, for the heavy and characterless figures of the Virtues, whose vagueness of meaning, unlike that of the allegorical statues of Michel-Angelo which strikes us as a want of perspicacity in ourselves,

A.D. 1537.

A.D. 1547.

A.D. 1551.

Tomb
of Pope
Paul

A.D. 1577.

¹ Banchero, *op. cit.* p. 466, says it formerly stood over the Porta detta dell' Acquasola.

² Paul III. was a Farnese and the first Roman pope since Martin V. 1417-31. He was a good classical scholar, gay and 'spirituel' in conversation. His pride and nepotism are well known. He made his natural son Pierluigi (a man of very bad moral character) Duke of Parma, and married his grandson Ottavio to Margaret, natural daughter of Charles V. afterwards regent of the Pays-Bas, who gave her name to the Palazzo and the Villa Madama. He built the Palazzo Farnese, and during his reign Michel-Angelo finished the Last Judgment (Gregorovius, *op. cit.* p. 211).

³ Gualandi, 6th series, pp. 123, 125, documents concerning father and son from 1577 to 1604. Melchiori, *Guida di Roma*, says the monument cost 24,000 scudi. In 1578 and 1592 Teodoro prayed for the payment of 5000 scudi still due to his father's estate.

Other
sculptors
of the
della
Porta
family.

A.D. 1516.

evidently arises from poverty of idea. Pope Pius IV. commissioned from Guglielmo a bas-relief from the history of our Lord, which he was to have cast in bronze for one of the doors of St. Peter's, but we cannot regret that he never did so as he was evidently wanting in religious feeling. Among the members of his family who followed his profession were his son and scholar Teodoro, the Cavaliere Gian Battista della Porta, and his brother Tomaso, who was renowned for his clever imitations of the antique.¹ This artist modelled heads of the twelve Cæsars in bas-relief for Pope Julius II. by whom he was pensioned, made a statue of St. John the Evangelist, and a group of the Deposition. Another della Porta, named Paolo, is mentioned in an inscription upon the tower of the Madonna di Saronno,² a church near Milan known to all lovers of art as rich in the admirable frescoes of Luini.

Leone
Lioni.

We now come to one of the most prolific and best known artists of his country, the goldsmith, medallist, and sculptor, Leone Lioni, called Il Cavaliere Aretino, though despite this surname he appears to have been born at Menaggio, a town in the district of Como.³ Living in a century when art was chiefly dependent upon that Spanish patronage which was so detrimental to it, he spent his life in working for the Emperor Charles V., the Cardinal de Granvela or Grambela, and Don Ferrante Gonzaga, Viceroy of Sicily and Governor of Milan. His style was mannered and corrupt, and his character revengeful and passionate.⁴ Called to Brussels, where

¹ This Tomaso who died in 1568 is not to be confounded with another of the same name who cast the statues of SS. Peter and Paul for the Trajan and Antonine columns, and died in 1618 (Bossi, MS. cartella x.).

² Bossi, MS. cit. cartella xv.

³ Campori, *Art. Est.* p. 283, and Morigia, lib. v. ch. v. p. 470, both speak of him as a native of Menaggio. Guillot, *Les Artistes Italiens en Espagne*, p. 23, and Vasari, vol. xiii., say he was born at Arezzo. The editors of Vasari, xiii. 3, nota 1, account for this difference by supposing that his father was an Aretine residing at Menaggio when his son was born. But in a contract made by Leone for the Melegnano monument, he is called Leone Aretino son of Giovanni Battista Milanese.

A.D. 1540.

March,
1541.

⁴ Among the many discreditable facts in his life which prove this we may mention his treatment of Pellegrino de' Leuti, jeweller to the Pope, whom he waylaid in the street at night and cut about the face with his dagger so cruelly, 'che a vederlo pareva un mostro.' For this deed, which was prompted by revenge for an alleged insult to his wife, Leone was put into prison and condemned to the galleys. In writing to Pietro Aretino he refers to his condemnation, and accounts for his liberation in these words:—'Forced into the Papal galleys, I was set at liberty at Genoa by order of Andrea Doria Prince of Melfi. I have been joined

he was lodged in the imperial palace and honoured with the title of Cavaliere, he was commissioned to make a bronze statue of Charles V. (now in the gardens of the villa of Buen Retiro, near Madrid) trampling an allegorical figure of Rage under his feet.¹ On his return from Spain, whither he had followed his imperial patron, he received a pension, and the present of a house, in the Contrada degli Omenoni,² which he called the casa Aureliana from a copy of the equestrian statue of Marcus Aurelius in its courtyard.³ His chisel was so constantly employed upon statues, busts, and medallions of the imperial family that his friend Pietro Aretino sur-named him 'Il Scultore Cesareo.'⁴ The most important of his works in Italy is the bronze statue of Don Ferrante Gonzaga, which his son Don Cesare erected at Milan, and Don Ferrante II. removed to Guastalla. It represents him in the costume of a Roman general, standing with his foot upon the prostrate body of a satyr who grasps a triple-headed snake, typical of Envy, and holding three apples in his hand, like a Hercules returning from the garden of the Hesperides. The group is ably composed and skilfully cast, but the style is mannered, and the action of the figure exaggerated.⁵ The explanation of its allegorical portions is to be found in the

Residence of Leone Lioni at Brussels. A.D. 1552-1557.

Goes to Spain and then returns to Milan.

Statue of Don Ferrante Gonzaga, made between 1557-1594.

here by my mother, wife, and son Pompeo, and I pass my time in snapping my fingers at the priests, and in praying God that he will cause the bad among them to burst, and the good to prosper.' Again, when his pupil and assistant Martino refused to return with him from Venice to Milan, Leone hired a bravo from whose hands Martino escaped with dangerous wounds; and when Orazio Verecelli the son of Titian had received 2000 scudi from the Duke of Sessa, then governor of Milan, in payment for some of his father's pictures, Leone wishing to possess himself of the money, and jealous because the duke had commissioned Orazio to paint his portrait, set upon him in his own house and wounded him severely in the face and shoulders (Bottari, *Lett. Pitt.* vol. v. no. 84; see also no. 83, *ibid.*). Cadorni, *Pareri di XV Archittetti*, pp. 50, 103: 'Dell' Amore dei Veneziani a Tiziano.'

¹ In a letter from Aretino dated 1552 he mentions that Don Ferrante had given the commission for this statue to Leone (*Lett. Pitt.* di Bottari, vol. iii. no. 82).

² So called from the colossal figures of prisoners upon the façade (Vasari, xiii. 115).

³ Guilliot, *Les Artistes en Espagne*, p. 25.

⁴ Such as the statues of the emperor and empress in the Academia di S. Ferdinando, and the bust of the emperor in the new palace at Madrid; two large bronze medallions of Charles V. and the Empress Isabella at Buen Retiro, and several busts of the imperial family; and busts of Charles V., Philip II., and the Duke of Alva in his palace at Madrid. He also projected an equestrian statue of the emperor (Campori, *op. cit.* p. 249).

⁵ Engraved in Litta's *Famiglie Celebri*, fasc. xxxiii. pt. ii.

Died
Nov. 15,
1577.

Monu-
ment of
Giovan
Giacomo
Medici.

history of Don Ferrante, whose conduct while governor of Milan caused so much discontent that he was called to Madrid to justify his acts, and though he succeeded in doing so in the eyes of his master, who loaded him with honours, was not sent back to resume his former charge. The bronze monument to Giovan Giacomo de' Medici Marquis of Melegnano in the duomo at Milan was made by Leone after the designs of Michel-Angelo in the late Renaissance style common to the monuments of his school.¹ The marquis stands clad in armour between seated allegorical figures of Peace and Military Virtue, above which are personifications of Prudence and Fame. It is what the world calls a fine monument, that is to say a huge mass which produces an effect by great size, and costliness of material.

A.D. 1585,
or 1590.
Pompeo
Lioni,
died 1610.

A.D. 1582.

Among his other offices, Leone Lioni held that of director of the mint at Milan, in which he was succeeded by his son-in-law Giovanni Battista Suardi.² His son and scholar Pompeo Lioni, sculptor and medallist, who imitated his father's style so closely that their works are hardly distinguishable, spent much of his life in Spain, where he made no less than thirteen bronze statues of members of the imperial family.³ After living many years at Madrid, he returned to Italy, in order to work under his father's eye upon certain statues designed by Giovanni de' Herrera, for the high altar of San Lorenzo in the Spanish capital, and sent each statue to its destination as soon as completed. When all were done he returned to Madrid where he was paid 3000 ducats, and in consideration of thirty years' service had an annual pension assigned to him of 600 ducats. Quantity without reference to quality was appreciated at Madrid, and in this respect Pompeo gave full satisfaction, for in the space of four years he turned out ten bronze figures

A.D. 1593-
1597.

¹ He did not belong to the Medici of Florence. Franchetti, p. 66, says he was both avaricious and cruel. The monument was commissioned by Pope Pius IV. who gave to it seven marble columns, and cost 7800 gold scudi. Giovanni Angelo Medici, brother of Giovan Giacomo who was born at Milan, reigned from 1559-1565, and was buried at Santa Maria degli Angeli at Rome. The contract between Cardinal Morini and Gabrio Serbelloni acting in the pope's name, and Leone Aretino son of Gio. Battista Milanese della Parocchia di San Martino in Norigia is dated September 12, 1560 (Archivio di Casa Medici, Note dell' Abate Frisi, Verri, *op. cit.* p. 266, nota 2).

² Lomazzo, *Tempio della Pittura* (Milan 1590), p. 164.

³ Vasari, iii. 117; and Guillot, *op. cit.* p. 60.

larger than life, and modelled nine statues for the church of S. Filippo Reale.¹

Martino Pasqualigo, a Milanese scholar of Leone Lioni, went to Venice at an early age and there lived in intimacy with Jacopo Sansavino and Pietro Aretino. He was painted by Titian, and after his death had his name coupled with that of Palladio in the verses of a contemporary poet.² Other sculptors of this period were Antonio Abbondio, 'detto l'Ascona,' who sculptured the terminal figures upon the façade of Leone Lioni's house and some colossal heads at San Celso,³ in a bad style upon which it is not necessary to expatiate; and Battista 'detto l'Asconino,' who made several statues for the exterior of the Milanese cathedral.

Martino Pasqualigo, born 1524, died 1580.

Other sculptors of this period.

Antonio Fontana a far more clever artist of the Baroque school, and therefore all the more mischievous, began life as a goldsmith, and first attained repute for his silver work, cameos, and intaglios in rock crystal.⁴ He offered to sculpture some statues for the façade of the church of San Celso, but as the deputies had never heard of him as a sculptor, they prudently lent him a block of marble on security, and assigned him a workshop in which he could try his hand upon it before employing him. There it was (as we have already related⁵) that the Florentine sculptor Lorenzo Stoldi, curious to see what he was about, watched him through a hole in the wall between their two studios, and struck with the beauty of his work resigned his appointment of sculptor to San Celso, on the ground that mortals stood a poor chance when angels took up their profession.⁶ The deputies accepted Fontana's Madonna with acclamations, and gave her a place of honour inside the church above the left side-door, declaring her to be indeed the work of an angel rather than a man. To us she appears heavily draped and essentially

Antonio Fontana, born 1540, died 1587.

¹ No wonder he grew rich, since we are told he was paid 23,000 ducats for these works, and we do not know how much more for the fifteen gilded bronze statues which he made for the Escurial; their quality may be judged of by the fact that they are fitted with marble draperies whose borders are enriched with precious stones.

² Giovan Battista Maganza.

³ Torre, *op. cit.* p. 68; Bossi MS. vol. i. no. 146.

⁴ Morigia, *ch. v.*, mentions a casket in rock crystal with intaglios by Fontana, for which he was paid 6000 scudi.

⁵ *Tuscan Sculptors*, ii. p. 178.

⁶ Bossi MS. cartella vii.; Torre, p. 69.

Francesco
Brambilla.

common-place, though less vicious in style than the statues of prophets, the bas-reliefs and the angels blowing trumpets, which Fontana subsequently placed about the façade of San Celso. He also cast the rich bronze gates for the 'cancellum' of this church, and made a statue of St. John the Evangelist,¹ which fills a niche above the tomb of the artist whose merits are summed up in a fulsome epitaph.² Among his contemporaries was Francesco Brambilla, who was long capo maestro of the 'Veneranda Fabbrica' with the obligation to instruct the young sculptors in his art.³ He occupied himself chiefly in making designs for works generally carried out by his pupil Andrea Biffi. Among these were the bronze symbols of the Evangelists and the doctors of the Church, which support the two pulpits in the cathedral of Milan;⁴ the bronze 'tempietto' upon the high altar; the angels which separate the bas-reliefs about the choir; and the ornate marble console under the statue of Pope Pius IV.⁵ Pietro Antonio Daverio, who sculptured many statues for the exterior of the duomo, and Ruggiero Bascapé or Bescapè were among his scholars.⁶ Other Milanese artists who flourished in the second half of this century are Lionardo,⁷ who made the statues of SS. Peter and Paul in the chapel of Cardinal Riccio da Montepulciano at Rome; the brothers Jacopo and Tomaso Casignuola, who cast the Baroque bronze statue of Pope Paul IV. for his monument in the Caraffa chapel at the Minerva;⁸ Ambrogio Bronvicino, who sculptured the monument of Pope Urban VII. in the same

Ambrogio
Bron-
vicino,
died 1590.

¹ Torre, *op. cit.* p. 69, says it was esteemed as highly as Michel-Angelo's Moses, of which the head is a palpable imitation.

² 'Annibali Fontana Mediolanensi sculptori summo qui vel marmora *stupente natura* in homines mutavit, vel hominum simulacra in marmoribus spirare jussit,' &c., &c.

³ Martino Bassi, quoted by Bossi, *MS. cit.*

⁴ Cast by G. Battista Busca about 1599.

⁵ His scholar Andrea Biffi executed many of his designs in marble, such as statues of S. Lucia, S. Satiro, and east two bronze angels for the high altar in the duomo (Franchetti, pp. 63, 78, 117; see also Vasari, xi. 274). Brambilla is buried in the duomo.

⁶ Mentioned by Morigia, *Nobiltà di Milano*, p. 474. The same author mentions Francesco Borella (p. 473) a contemporary of Brambilla.

⁷ Vasari, xiii. 124.

⁸ During the riot which broke out after the death of this pope who had treated the Jews with great severity, shutting them up within the limits of the Ghetto and forcing them to wear a yellow eap, one of this despised race climbed upon the monument and placed that hated badge of infamy upon the top of the Papal tiara (Gregorovius, *op. cit.* p. 220).

church, and bas-reliefs for the tombs of Popes Clement VIII. and Paul V. at Sta. Maria Maggiore, as well as the bas-relief of Christ's charge to Peter at St. Peter's, and a statue of St. John the Evangelist in the Barberini chapel at S. Andrea della Valle; and Giacomo Scilla Longhi,¹ who carved six mediocre bas-reliefs upon the sarcophagus of San Silvestro in the abbey church of Nonantola.

A.D. 1592-1621.

It remains for us to speak of sculptors from Como, Pavia, and other cities and towns of the Milanese territory. Like the cathedral at Milan and the Certosa at Pavia, though in a much less degree, the cathedral at Como offered a field for the exercise of artistic talent during the second half of the fifteenth century. So far back as the year 1396 Duke Giovan Galeazzo permitted his architect Lorenzi degli Spazii to accept the invitation of the magistrates of Como and take the supreme direction of the works, but the façade was built in the latter half of the fifteenth century by Lucchino da Milano, architect and sculptor, who is probably identical with the Lucchino da Cernusco mentioned as joint appraiser with 'Il Gobbo' of some marble-work executed for the Certosa by Omodeo and the brothers Mantegazza.² Lucchino designed it in a transition style between Romanesque and Gothic, and incrustated its surface with slabs of black and white marble, divided by pilasters adorned with many statuettes. The lunettes of the three doors are filled with reliefs of the Adoration, the Circumcision, and the Nativity, the first of which is certainly by Lucchino, and remarkable in that the figures in the foreground are completely worked out in the round, while those in the background are sculptured in low relief, so that the effect is like that of a scene upon the stage. But the greater part of the sculpture about this very elegant façade is the work of the brothers Tommaso and Jacopo Rodari, natives of Maroggia a town near Lugano, the first of whom succeeded Lucchino as architect of the building.³ To them we should attribute the five statuettes of the Madonna and saints in round-headed niches surmounted by Gothic canopies above the great portal, as well as the statuettes of bishops and saints about the windows and in the niches of the pilasters, and the two very ornate Renaissance

Sculptors from Como.
The duomo at Como.

A.D. 1457-1485.
Lucchino da Milano.

A.D. 1478.

Tommaso and Jacopo Rodari.

¹ Camperi, *op. cit.* p. 292.

² Ricci, vol. ii. p. 406, and p. 432, note 74.

³ Calvi, *op. cit.* pt. i. pp. 119, 120.

tabernacles on either side of the central door, which contain seated statues of the two Plinys, whose effect is so picturesque that we feel loth to criticise their faulty proportions. The best examples of the skill of the brothers Rodari are the animals, birds and ornaments sculptured about the sideposts of the small door on the left side of the duomo, which show great taste and careful study of nature. That they were less capable of dealing with figures than with ornament is shown by the feeble reliefs above the altar of Sta. Lucia, representing scenes from the life of our Lord, the Madonna with a bishop, and SS. Catherine, Peter, and Anthony.¹ In gratitude for the permission accorded to them to throw down a part of the citadel and some buildings which interfered with the completion of the duomo, the magistrates of Como caused the statue of Cecco Simonetta² who had obtained this favour from the Duke Francesco Sforza, to be sculptured by an unknown artist and placed upon the façade.³

Sculptors
from Lu-
gano.

Tommaso
Lombardo,
fl. 1517.

Tommaso Lombardo the scholar of Jacopo Sansavino, was a native of Lugano, who lived for many years at Venice where he was employed by his master with other pupils to decorate the façade of the library.⁴ He worked chiefly in stucco, a material then greatly in favour in that part of Italy, as it was well adapted for the rapid production of figures intended for decorative purposes. The marble group of the Madonna and Child with St. John,⁵ which he made for an altar in the church of St. Sebastian as a memorial to the Venetian infantry-general Melio da Carbona, is a close imitation of Jacopo Sansavino's group in the Loggetta della Piazza, and

¹ It is inscribed, 'Venerabilis Bartolomæus . . . ac ejus venerabilis nepos fecerunt præsens opus per Tommaso de Roderis de Marozia, A.D. 1492.'

² Ricci, *op. cit.* p. 432, note 74.

³ Como produced several native sculptors of talent in the thirteenth, fourteenth, and fifteenth centuries; such as Guido da Como who made the pulpit in the church of S. Andrea at Pistoja which is dated 1250. In the inscription upon it he is spoken of as 'Sculptor laudatus qui doctus in arte probatus.' The work is interesting as it enables us to estimate the great advance of Niccola Pisano beyond his contemporaries in the pulpits which he made a few years later for Pisa and Siena. In the same century Maestro Giacomo Portata da Como (Jacobus Portata de Cumis) commenced the portal of the cathedral at Cremona, A.D. 1274. Battista da Como (1458) and Domenego (1456-1473) worked as taglia-pietri at the cathedral of Ferrara. Giovanni the father of Battista was a sculptor from Como (1453).

⁴ Lomazzo, *op. cit.* iii. 298; Vasari, xiii. 97; Bossi, cartella ix.

⁵ Selvatico, *op. cit.* 313.

both mannered, heavy, and corrupt in style, while his statuette of St. Jerome in the same church is poor in conception and timid in action. A few other artists from Lugano flourished in the preceding century, one of whom named Piero worked at Ferrara,¹ and two others, Giacomo Benvenuti and Stefano de Lugano,² were attached to the cathedral at Milan. Maestro Galeazzo de Lugano was employed under Maestro Giovanni Minello to carve capitals, architraves, &c., &c., for the chapel of the titular saint in the church of Sant' Antonio at Padua,³ together with an artist from Saronno named Alessandro, who sculptured rosettes, Medusa heads, dolphins, bases and pilasters.⁴

A.D. 1456.

A.D. 1498.

A.D. 1500-1502.

A.D. 1502-1516.

A Maestro Amadeo of Bergamo (not to be confounded with his great namesake who lived more than a century later) sculptured a red marble sarcophagus to contain the bones of Pietro da Suzzara, an eminent professor of jurisprudence at Reggio; one of its rudely-worked bas-reliefs representing the man of law instructing his scholars, is preserved in the 'Museo Lapidario' at Modena.⁵ Another artist from Bergamo named Pietro, worked at Ferrara in the sixteenth century, and made the doors of the church of the Annunziata at Naples, which were adorned with subjects in 'mezzorilievo.'⁶ Giovanni Castello, called Il Bergamasco, who was architect, sculptor, and painter, sculptured the clumsy ill-draped statue of Hope in the Lercaro chapel in the cathedral at Genoa. He spent several years of his life in Spain, and died at Madrid.⁷ Pietro di Bonomo de' Maffei, who carved many animals in wood about the choir of Sta. Maria Maggiore at Bergamo, was also a native of that city.

Sculptors from Bergamo.

M. 1327.

A.D. 1551.

A.D. 1579.

A.D. 1526.

At Cremona we know of no native sculptors before the fifteenth century, during the second half of which flourished Giovanni Gaspare Pedoni, whom Vasari⁸ styles 'finissimo lavoratore di marmo,' as he

Sculptors from Cremona.

A.D. 1450 1500.

¹ Cittadella, *op. cit.* p. 52, note.

² Bossi, MS. cartella iv.

³ Gonzatti, *La Basilica di S. Antonio*, doc. 87, vol. i.

⁴ Ibid. vol. i. p. 160, and doc. 87, p. xevi.

⁵ Campori, *op. cit.* p. 63.

⁶ These doors were taken down when the church was rebuilt in 1540 (see *Guida degli Scienziati*, i. 410). Bossi, MS. cartella x., says that this Pietro was the master of Giovanni da Nola.

Soprani, *Arch. Sc. e Pitt. Genovesi*, i. 402, says he came to Genoa when very young. See also Tassi, *op. cit.* i. 156, 158.

⁸ Vol. xi. p. 262.

indeed showed himself in the trophies, arms, helmets, candelabra, medallions, &c. &c. which he sculptured about the Renaissance doorway of the great hall of the municipal palace at Cremona. The poorly-draped figures of Justice and Temperance, and the small reliefs of the labours of Hercules upon its side-posts show that his 'forte' lay in figure-sculpture rather than in ornament, as is further proved by the masterly decorations in relief of the fire-place in an adjoining room.¹ As they show no trace of Omodeo's style it is evident that Pedoni was not one of the Cremonese sculptors who came within his influence, unlike his fellow-citizens Gio. Battista Malojo,² and Geremia,³ both of whom have been named as the sculptors of the sarcophagus of SS. Pietro and Marcellino in the duomo. No authentic sculpture by these artists is known, but as the work in question is evidently by Omodeo, we may suppose that they were his scholars and assistants. Tommaso Amici and Francesco Majo⁴ sculptured the ancona over the altar of St. Nicholas in the duomo. The figures in its three niches are simply composed, and draped in broadly-disposed folds. The stalls in the choir were carved by Giovanni Maria Platina.⁵ Tommaso Malvito⁶ was employed at Naples to sculpture the statue of the Cardinal Oliviero Caraffa in the crypt of the duomo. The heavily-draped figure kneels with raised head and clasped hands before a prie-dieu, upon which lie his cap and missal. The style of the work is bad, and the execution coarse. The half-figures of apostles and saints in the panels of the ceiling by the same artist, are tame and uninteresting. Among the few remaining Cremonese sculptors known to us are Cristoforo Pedoni,⁷ probably the son of Giovan Gaspare, who sculptured the Arca di Sant' Arcaldo in the crypt of the cathedral at Cremona; the brothers Jacobus and Galeatino de' Cambi who worked at

Dated
1499.

A.D. 1495.

A.D. 1490.

A.D. 1504.

A.D. 1533-
1538.

A.D. 1522.

¹ From the inscription upon it, 'Jo. Gaspare di Lugano 1499,' it would seem that the family of this artist originated at Lugano.

² Vasari, xi. 261, mentions him as a bronze-worker and scholar of Brunelleschi. Zaist, p. 31, says that he knows no works by this sculptor. Cieognara, ii. 184, says he is the supposed author of many anonymous works at Venice.

³ Mentioned by Filarete in his MS. treatise as an excellent bronze-caster.

⁴ Cieognara, ii. 186, mentions them as Cremonese. Corsi, *Guida di Cremona*, p. 32.

⁵ Conte d' Areo, pp. 17, 18.

⁶ Tassi, i. 71; Schultz, *Denkmäler*, &c. iii. 34. Lübke, *Geschichte der Plastik*, i. 515, says Malvito was a native of Como.

⁷ Zaist, *op. cit.* i. 33.

Bergamo; and the brothers Campi, one of whom, Bernardino, painted A.D. 1550. frescoes in the church of St. Sigismond near Cremona.

From Pavia, whose one great sculptor, Giovanni Antonio Omodeo, has been amply discussed in these pages, came Pietro de Pavia, who sculptured the life-size statue in fig-tree wood of Christ bound to the column, for the church of San Giovanni a Monte at Bologna,¹ a work which resembles Michel-Angelo in pose and general character, and shows careful study of anatomy. The head is expressive, and the coloured eyes and lips give the face a very living look. One of Pietro's contemporaries and fellow-townsmen, named Simon,² was employed in company with a Maestro Giovanni Simone de Germano to make a magnificent ancona of gilded bronze for the confraternity of Sta. Maria della Misericordia at Bergamo, with niches, cornices, and columns and figures of chiselled silver two feet in height.³ He cannot however have lived to complete it, as towards the end of the century the Confraternità is known to have made search for some one competent to do so.

Sculptors
at Pavia.

¹ Gualandi, *Guida di Bologna*, p. 79; and *Mem. delle Belle Arti*, serie ii. p. 196, note to the Appendix.

² Lomazzo, *op. cit.* iii. 298, mentions Tiburzio and Angelo Maini from Pavia as sculptors of this period. *L'Anonimo*, p. 48, with Morelli's note 85.

³ Tassi, *Pitt. Sc. Bergamaschi*, i. 68, quotes a document to prove that it was designed by Giovanni Belli of Bergamo.



CHAPTER V.

VENICE.

‘Sunt mœnia hujus gentis . . .

Circumsepta mare, nec ab ædibus alter ad ædes

Alterius transire potest, nisi lintra vehatur.’

G. Appulus. *De Normannis.*

Causes of
preference
for colour
over form.

A FAR stronger feeling for colour than for form was developed in the Venetians by the peculiar situation of their city, and by their early commercial relations with the East. The sea around them, the sky with its shifting clouds above their heads, and the distant mountains which bounded their horizon, objects beautiful in colour but uncertain in form, aided this development, which was also fostered by the marbles and stuffs of various hues brought in merchant ships from distant countries. When we look around us at Venice we see colour expressed in every object which meets the eye. St. Mark's with its marbles and mosaics is ablaze with it; the Ducal Palace is toned like the inside of a sea-shell; the façades of the stately buildings which line the Grand Canal are variegated with disks of serpentine and porphyry; the sails of the fishing-boats vary in tint from a golden yellow to a deep amber; the water in the side canals, which as we emerge from them into the Giudecca or the Lagoon expands into the broad sea, is as blue as those long strips of sky between the black chimney-tops, which in like manner widen out into the measureless heavens. Seen from afar through the early morning haze Venice looks like some ‘vaporious amethyst,’ and at sunset, when the flaming heavens above her are reflected in the smooth waters, her towers and palaces grow grey upon a pavement of fire, like ashes resting upon glowing embers. City and sky and sea are then all visionary, all indistinct in outline, and we feel why a great school of colourists rather than a great school of sculptors grew up at Venice. Venetian sculpture was

always strictly decorative, and the artists who practised it were rather marble-workers than sculptors, men skilful in carving statuettes and arabesques, but incapable of raising their art out of its Mediaeval dependence upon architecture. It consists of statuettes made for the purpose of producing variety of line in an edifice, by the contrast between their varied outlines and draperies and its architectural forms; of bas-reliefs and sepulchral effigies as parts of tombs; of columns, capitals, friezes, cornices, and other architectural accessories; and of arabesques to adorn pilasters and architraves. Thus closely connected with architecture, it may be classed with it under the head of Gothic, Renaissance, and Baroque, the three styles which successively prevailed between the beginning of the fourteenth and the end of the sixteenth century, and all the leading sculptors during these three hundred years were eminent as architects. Filippo Calendario, the Massegne, and the Bons, represent the Gothic style; Andrea Rizzo, the Lombardi, and Leopardi, the Renaissance, and Alessandro Vittoria with his followers the Baroque style into which it degenerated. These men gave to their works that unity which is in itself a very high excellence, and one that can hardly be attained unless the architect possess such a knowledge of the decorative arts, as will enable him to conceive the ornamental accessories of a building with direct reference to the place which they are to occupy. Sometimes, however, a building has grown up slowly like a forest tree, gradually accumulating about it the styles, the spoils and trophies of centuries, and so absorbing them into itself that the general harmony is not disturbed. Nowhere can a more striking example of this be found than the basilica of St. Mark's, where Oriental cupolas, Roman arches, Grecian horses, mosaics of all styles and periods, Byzantine Madonnas, Gothic and Renaissance tombs are fused together into an admirable whole, and to one conversant with the origin and growth of Venice, the building is a chronicle in which the great events of the past are recorded in marble and mosaic and bronze. The Roman arches and antique columns with their Corinthian capitals tell of Aquileja and Heraclea and Altina, from which they were brought by the founders of Venice. The bronze horses ¹

Character of sculpture at Venice.

Subordination of sculpture to architecture at Venice.

Division of sculpture into styles, corresponding to those of architecture.

A.D. 1300-1450.

A.D. 1450-1520.

St. Mark's harmonious despite its incongruous elements.

Historical character of St. Mark's.

¹ Probably cast in the island of Chios, whence the Emperor Theodosius conveyed them to Constantinople to adorn the Hippodrome.

recal the fact that the Venetians of the mainland were renowned as horse-breeders among the Greeks,¹ and that their name was given to one of the factions of the Hippodrome in honour of their skill as charioteers and horsemen;² and also witness to the military glory of Mediæval Venice, since they were saved from destruction when Constantinople was sacked, and brought home by the Venetian podestà Marino Zeno. The marbles and precious stones with which the walls are incrustcd, recal the provident law enacted by the doge Domenico Selvo, which obliged every ship returning from the East to bring materials for their decoration; and the many mosaics which represent scenes in Venetian history can be easily read by those who look upon them.

Legend
connected
with the
early his-
tory of
Venice.

A.D. 452.

A.D. 641.

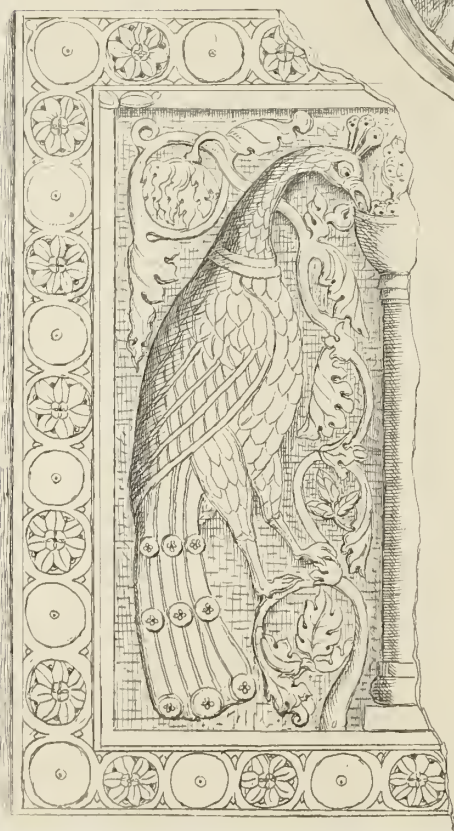
The very birds that circle in ceaseless flight about the roofs and cupolas and pinnacles of St. Mark's bring back to the mind a legend connected with those emigrations of the 'Veneti priini' from the mainland to the islands of the Lagoon by which the Republic was gradually constituted. Two hundred years after the invasion of Attila had driven many of the inhabitants of Aquileja and Altina from their homes, the province was desolated by the Lombards. The Altinese alarmed at their approach anxiously deliberated whether they should remain to face this 'Australis plaga,' or seek safety in flight, when they beheld vast flocks of birds with their fledglings in their beaks take flight from the city walls and towers, and direct their course seaward.³ Regarding this as a sign from heaven some departed to Ravenna, some to Pentapolis, and others to Istria, leaving behind them a band of devout persons, who in order to obtain a more direct manifestation of the will of heaven determined to fast and pray for three days, according to the advice of their bishop Paulus.⁴ At the end of that time they heard a voice like thunder, saying, 'Ascend into the city tower and look at the

¹ ὥστε καὶ ὄνομα ἐν τοῖς Ἑλλησι γενέσθαι τῆς Ἑνετικῆς πωλείας καὶ πολὺν χρόνον εὐδοκιμῆσαι τὸ γένος.—Strabo, lib. v. ch. i. p. 4.

² 'Venetan autem factionem appellavit quod ex Veneta provincia Romæ subjcta,' &c.—Joh. Malalæ, Chr. ap. *Bizant*.

³ Chr. Ven.: 'quod Altinate nuncupatur' (pub. dall' Ab. Ant. Rossi, *Arch. St. It.* tom. viii. lib. ii. p. 54, disp. xiv.). This chronicle was written by Martino da Canale about A.D. 1210.

⁴ Paulus Bishop of Altina migrated with his flock, their relics, and treasure to Torcello and the neighbouring islands A.D. 640 (*Chron. Dand.* p. 115 B, commentary to lib. ii. p. 27).



stars.' They beheld a vision of boats and ships and islands, and taking this as an indication that their course should be directed seaward, they removed their most precious possessions to the Island of Torcello, where since the days of the Romans many wealthy Venetians had possessed villas and gardens, and where many of their countrymen had taken refuge two centuries before when driven from their homes by the Huns. As their flight had been deliberately planned the fugitives took with them money, tools, and building materials, and were thus enabled to build churches and other edifices, for whose decoration they obtained an almost inexhaustible supply of sculptured marbles from Heraclea, Aquileja, Altina, and other deserted cities of the mainland.¹ Many such transplanted fragments consisting of antique capitals and columns, and of early Christian slabs sculptured with peacocks, (see Plate XX. No. 2,) lions, crosses, and vines in flat surfaced low relief, may be seen at St. Mark's and about the cancellum, the cattedra, and the ambo in the duomo at Torcello.² This building was founded by the bishop Paulus who headed the fugitives from Altina, together with the baptistry, for which he caused a font to be made, which was fed with water ever running from the mouths of brazen animals.³ This font no longer exists, nor, with the exception of the marbles already mentioned as brought from the mainland cities, is there any sculpture in the duomo at Torcello earlier than the present font, which was probably sculptured as late as the ninth century. The four capriciously-imagined monsters on the outside of its marble basin,

The early settlement at Torcello.

Materials for building, &c. brought from the mainland.

Sculptures in the duomo at Torcello.

¹ 'Molti sculture e marmi si riconoscono trasportati da Altina.'—*Storia di Venezia*, da Romanin, i. 41. The continuator of the *Cronaca Altinate* says that the citizens of Oderzo 'totam petram dehinc abstulerunt.'

² The Marchese Selvatico (*op. cit.* pp. 13, 14) thinks that the duomo at Torcello is the original building built in the seventh century and partially restored in 1008. The words of Sagorninus (*Chr. Ven.* p. 41, Venetiis 1765), 'Ecclesiam jam vetustate consumptam recreare,' have caused some Venetian antiquaries to suppose that it was entirely rebuilt. The chronicler's description of the original building as 'Mirabilem habentem claritatem' (*Cronaca Altinate*, lib. ii. p. 56; *Arch. St. It.* vol. viii.) agrees perfectly with the luminousness of the existing edifice. Ruskin, *Stones of Venice*, ii. 18, after noticing this abundance of light as compared with the gloom of contemporary basilicas elsewhere, in his wonted vein of poetry dilates upon the necessity which the heart-stricken fugitives felt for the cheering influence of sunshine. 'There was fear and depression upon them enough, without a material gloom.'

³ 'Et foris in fontem expuere per becos bestiarum figuras quæ erant æneæ . . . quæ et ipse [Paulus] fecit.'—*Chr. Dand.* p. 59.

and the human figures grouped around the short column upon which it stands, are sculptured with the extreme rudeness which characterises work of that period, and which was not modified until after the tenth century, when some slight amelioration took place in the sculpture of figures; draperies were better arranged, and hands and feet fashioned a little more like nature.

Early ex-
amples of
sculpture
at Venice.

The character of early Venetian sculpture, which in type and treatment of subject resembles the early Christian in other parts of Italy, is illustrated among other examples by the cathedra in the treasury of St. Mark's, a work of only the tenth or even of the eleventh century, although it lays traditional claim to an origin of far higher antiquity.¹ The mystic lamb standing upon the mountain out of which flow four rivers, the olive branch of peace and the cross, are represented upon the slab which forms its back, and the symbols of the four Evangelists surrounded by the six wings of the cherubim, upon its sides.² Other contemporary marbles in and about the basilica, carved in the same rude style, show us that Venetian sculptors at the end of the tenth and the beginning of the eleventh century, were men of little education in their art, and we know that they and their brother architects were either very few in number or very lightly esteemed, since the doge Pietro Orseolo procured artists from Constantinople to rebuild St. Mark's, which had been burnt down during the reign of his tyrannical predecessor Candiano IV.

Want of
good sculp-
tors in the
10th and
11th cen-
turies.

A.D. 976.

Venice
rich in
monu-
ments.

The remark 'that the history of the human race might be written by the aid of tombs' is peculiarly applicable to that of the Venetians, whose city is so rich in these memorials of the dead. Through them we not only learn the names of her doges, great captains, and eminent men, but in the early simplicity, the increasing splendour, and the ultimate extravagance of their monuments, discover the causes of the primitive strength and the later weak-

¹ Venetian chronicles state that St. Mark sat upon this cathedra; that it was brought from Alexandria to Constantinople by the Empress Helena, and thence sent by the Emperor Heraclius as a present to Primigenius, Patriarch of Grado, who wished to keep up amicable relations with the Venetians, and at the same time to avoid engaging in a war with the Lombards to recover the treasury of Grado which had been carried off by Fortunatus, Patriarch of Aquileja.

² This apocalyptic mode of representation is rare in Christian monuments (Selvatico, *op. cit.* p. 44).

ness of the Republic, while at the same time we gain a knowledge of the rise, development, and decadence of her schools of architecture and sculpture.

The custom of burying illustrious persons in Roman or early Christian sarcophagi prevailed until the fourteenth century. Vitale Faliero, for instance, lies in the atrium of St. Mark's, to the right of the great portal, in a sarcophagus decorated with chapeless octagonal columns. Had Venice had any fitter resting-place for this doge, in whose reign occurred the miraculous recovery of the body of St. Mark¹ and the visit of the Emperor Henry IV.,² she would not thus have buried him in a tomb made up of old fragments. In a similar sarcophagus on the other side of the great portal lies the wife of Vitale Michieli who ruled the Republic at the time of the first crusade, in which Venice co-operated but coldly, fearing that it would interfere with her commerce with the East; the fleet she sent to Syria was employed in fighting with the Pisans off Smyrna for possession of the bodies of SS. Teodoro and Niccolò, and in plundering the richly-laden Genoese ships in their homeward voyage.³ Another doge, Marino Morosini, whose short and uneventful reign is summed up by Maestro Martino da Canale in the words, 'fu sì grazioso ch' egli usò sua vita in pace, ne nulla osò assalire di guerra,'⁴ also lies in the atrium of St. Mark's in an old Christian sarcophagus, sculptured with rude figures of Christ and the apostles, angels bearing censers, and ornate crosses. We cannot say why this doge was not rather buried at San Salvatore, where he had built a chapel, and made a tomb for himself adorned with mosaics, which represented him kneeling before the Saviour between two of the officers whose business it was to see that the public peace was not disturbed during the night.⁵ His immediate

Early examples.
Use of old sarcophagi.
32nd doge
A.D. 1085-1096.

A.D. 1096-1101.

A.D. 1249-1256.

¹ The body of St. Mark disappeared when the basilica was burnt in 976.

² A medal was struck under Vitale Faliero to commemorate these events. On one side of it was inscribed, 'Henr. IV. Imp. Venecia,' and on the reverse, 'Invent. Corp. S. Ma. MLXXXIV.' (Fasc. 32, *Storia dei Dogi*, 2nd ed. Venezia 1859; and Romanin, *op. cit.* i. 326, 333.)

³ Michaud, *Hist. des Croisades*, does not mention the Venetians as concerned in the first crusade. Cantù, *Storia degli Italiani*, ii. 278, says they gave unwilling aid, being influenced by selfish motives. Romanin, p. 14, note 1, considers this accusation unjust.

⁴ Cronaca Veneta, *Arch. St. It.* viii. 417.

⁵ *Storia dei Dogi*, vol. ii.

43rd doge,
A.D. 1229–
1249.

46th doge,
A.D. 1268–
1275.

Causes
and ex-
amples of
Byzantine
influence
at Venice.

predecessor, Jacopo Tiepolo,¹ and his grandson the doge Lorenzo, were buried in massive sarcophagi on the façade of San Giovanni e Paolo, which are simply decorated with angels bearing censers, and with birds with crosses like crests upon their heads.

Their commercial relations with the East, which brought the Venetians under Byzantine influences, shaped the national taste in art until the thirteenth century. The capitals of many of the columns of St. Mark's, the general character of the building, and the numerous Byzantine Madonnas upon its walls, are all proofs of this, and of the presence of Greek artists at Venice, while its central bronze door² shows how closely the Italian artist followed the Greek type, since were it not for the Latin inscriptions and saints upon its panels, we should suppose that it had been cast at Constantinople.³ The Scripture bas-reliefs carved upon the marble columns of the ciborium,⁴ and a bas-relief in the baptistry representing the Baptism of our Lord, show us that in the thirteenth century a rude but national style was beginning to replace Byzantine rigidity and formalism. The little figures at the base of the columns in the Piazzetta also indicate this, as well as that inclination to select subjects for art representation from the life of the people, which afterwards found its full expression in the capitals of the columns of the Ducal Palace. These figures were sculptured by a Lombard artist named Nicolò, who was surnamed Barattieri, because he was allowed to establish public games of chance between the columns, as a reward for his skill in raising them from the ground, where they had lain since the Doge Domenico Michieli brought them from the Holy Land.⁵ This Nicolò di Barattieri, a

A.D. 1125.

¹ See the legend of the vision of this doge in the third volume of the *Stones of Venice* by J. Ruskin. In the year 1237, when Pope Gregory IX. published a new crusade, the Eastern Emperor Giovanni Vataces negotiated a loan of 200,000 francs with some Venetian merchants, and gave the veritable Crown of Thorns in pledge of payment. Unable to pay the sum when due, the crown would have been taken to Venice at the demand of a Venetian merchant named Nicolò Guarini, had not St. Louis of France advanced the sum and carried the precious relic to Paris where he built the Ste. Chapelle for its safe keeping (*Storia dei Dogi*, *op. cit.* vol. ii.).

² This door was made by order of the procurator of St. Mark's, Leone di Molino, in the year 1112.

³ The door to the right is a real Byzantine work brought from Constantinople in the year 1204.

⁴ See introductory chapter to *Tuscan Sculptors*, p. liii.

⁵ Selvatico, *op. cit.* pp. 77, 78.

Maestro Donato,¹ and the Joannes di Venetia who carved the attributes of the Evangelists above the door of Sta. Maria in Cosmedin at Rome, are the only Venetian artists known to us before the fourteenth century. Up to that time, as we have already had occasion to remark, the few native sculptors were employed in adapting old fragments to new uses, and it was not until the supply of carved stone began to fail, and the necessity of having sculptors competent to meet the demand for it was consequently felt, that Italian sculptors multiplied and improved. The introduction of the Gothic style of architecture helped to bring about this change, as the Greeks, who on account of their superior skill and acquaintance with the exigences of the old style had been hitherto employed, were incompetent to deal with the new. Thus with the adoption of these forms of architecture, of which sculpture formed an integral part, the art may be said to have first taken root at Venice.

Venetian sculptors prior to the 14th century.

A.D. 1300.

Among the early sculptors of this period are Bertuccius, who cast the external bronze gates of St. Mark's;² Marcus Venetus, who rudely carved several figures of saints upon the capital of a column which supports an angle of the cloisters of San Matteo at Genoa; and the anonymous sculptor and painter whom the Podestà of Murano, Messer Donato Memo, employed to make an ancona of wood for the altar of the duomo at Murano, as a votive offering at the shrine of his patron San Donato.³ This very mediocre work, which is in low relief and both painted and gilded, represents the saint of colossal size, dressed in episcopal robes, with a mitre on his head, and a book and crozier in either hand. Diminutive figures of the donator and his wife are painted kneeling at his feet.⁴ The bones of San Donato,

Bertuccius, A.D. 1300.

Marcus Venetus, A.D. 1310.

A.D. 1310.

Ancona in the duomo at Murano.

San Donato.

¹ Mo. Donato, Sc. Veneziano. 'Hoc opus fecit Donatus Magister S. Marci de Venetiis A.D. 1276.' 'Donatus Magister S. Marci de Venecia A.D. MCLXXVII. Hoc opus fac' or fec. Zani, *Enc. Met.* vii. 401, quotes these inscriptions without mentioning to what works they refer.

² Selvatico, *op. cit.* p. 85, states his opinion that Bertuccius sculptured a bas-relief of San Leonardo which exists upon the wall of St. Mark's towards the Piazzetta dei Leoni.

³ 'Correndo mccc. Indicione viii. in tempo che lo nobil homo Misier Donato Memo honoranda Podesta di Murano, facta fu questa ancona da Misier San Donato.'

⁴ Such extreme difference in size between the saint and his worshippers, seen also in bas-reliefs of the 'Madonna della Misericordia,' is met with in Greek votive bas-reliefs, between gods and men. Dr. Friederichs (*Bausteine zur Geschichte der gr. rom. Plastik*, p. 213) says, in the absence of an inscription, it is the surest mark of a votive relief.

A.D. 1126.

Bishop of Epirus, who was famed for his miraculous powers, were brought by the Venetians from Cephalonia, after they had taken possession of that island during an expedition conducted by the doge Domenico Micheli against the Emperor of Constantinople. Tradition hath it that their authenticity was fully established in the same way as that of the bones of St. Mark at Alexandria, by a delicious perfume which issued from the sarcophagus when it was broken open,¹ ‘un odor si grant et si pleisant, que ce totes les espices dou monde fissent en Alissandre, fust il aces sofisant chose.’ Another anonymous sculptor made the rude Madonna della Misericordia above the Ponte del Paradiso at Venice, which is surmounted by a Gothic arch of great elegance and exquisite lightness.

Arduinus
Tajapiera,
flourished
1340.

Anonymous
works,
A.D. 1345.
A.D. 1344.

The bas-reliefs of the second half of the century show but little improvement. Take for instance that sculptured by Arduinus Tajapiera at the entrance to the cloister of the Carmine church, which represents a Madonna with staring eyes and stolid face, seated beneath a Gothic arch supported upon twisted columns, holding an almost shapeless Christ-child upon her knees² (see Plate XX. 3); or that of the Madonna and Child with angels, and suppliants,³ and figures in relief of SS. Leonard and Christopher⁴ near the entrance to the Academia;⁵ or a Madonna della Misericordia at Sta. Maria dell’ Orto.⁶ Who would suppose that these works were posterior to those of Andrea Pisano, and contemporary with those of Orgagna in Tuscany? If they really represent Venetian sculpture

¹ Cronaca di M^o Martino da Canale, viii. 288, *Arch. St. It.*

² ‘MCCCXL. mensis Octubris Arduin Tajapiera fecit.’ It seems hardly probable that this Arduinus is identical with the architect of the same name who built the basilica of San Petronio at Bologna A.D. 1390. Temanza, *op. cit.* p. 363, nota A, says he has no proofs to offer of the fact. Cicognara, i. 242 (ed. in-folio), says that Antonio Vincenzi or di Vincenzo (who is mentioned by Gualandi, *Guida di Bologna*, p. xi. as the architect of San Petronio) was a Bolognese magistrate, ambassador to Venice in 1396, and that he probably superintended Arduinus Venetus in his architectural labours. He cites a notice to this effect found in the papers of Palladio by Algarotti.

³ ‘In lo tempo di M. Marcho Zulia fu fato questo lavorier.’

⁴ ‘Fu fato questo lavorier al onor di Dio e de la Vergine Maria e del glorioso Chonfessor M. San Leonardo e in memoria de tutti che in lo santo di fo chomensada e creada.’—*St. Santa Fraternalità e Scuola*.

⁵ The Scuola della Carità (now the Academia) was the first of the six confraternities instituted for charitable purposes at Venice A.D. 1260, under the protection of San Lionardo (Sansavino, *Venezia Descritta*, p. 281).

⁶ Zanotto, *Guida di Venezia*, p. 321.

during the fourteenth century it is indeed hardly worth examination, but if, as we believe, the ducal palace sculptures were wholly planned and partially executed by Filippo Calendario, the most eminent architect and sculptor of his time, and not, as some eminent critics have laboured to prove, by Bartolomeo and Giovanni Bon nearly a hundred years later, then no period of its history is so interesting, for these marbles form the most perfect scheme of decoration adapted to any modern building. But who was Calendario? The answer to this question contains in itself proof of his great powers. He was a man who from the condition of a sailor or shipbuilder at the fortress of Murano, raised himself to be capo-maestro of the ducal palace, and superintendent of public works,¹ and who was consulted by the senate in all matters connected with the restoration and decoration of city edifices. How he acquired the education necessary to enable him to fill such important posts is a mystery, but certain affinities of style between the compositions sculptured upon the capitals of the ducal palace and those which fill the panels of the gate of the baptistry at Florence, lead us to believe that Calendario was brought into contact with Andrea Pisano,² and received from him lessons which bore their fruit in works far superior to all others of the pre-Renaissance Venetian school.

Filippo
Calen-
dario.

A.D. 1289-
1311.

Every child knows the history of Marino Faliero, how that passionate, ambitious old man, irritated against the nobles by some real or fancied insult,³ organised a conspiracy against the Republic within

The con-
spiracy of
Marino
Faliero.

¹ Cadorin, *Pareri di XV Architetti*, at p. 122 quotes a document to prove this from Egnazio, *De Exemp. Ill. Vir. Venete*, lib. viii. p. 275, Venezia 1554: 'Era molto valent' uomo di tagliapietra, e molto amato ed onorato dalla Signoria, e per buon intelletto e per buoni consigli che a lei egli dava nell' edificare palazzi e torri.' Sabellico says 'che era scultore ed architetto in que' tempi nobile,' &c. (vide Ricci, *op. cit.* ii. 333). At p. 161, note x. Cadorin, mention is made of a MS. codicil in the Museo Correr at Venice entitled *Congiura Falier*, inv. 175, in which the following passage occurs: 'Filippo Scalandico (vuol dir Calendario) e suo fil, si dice che costoro erano scultori eccellentissimi, e che questi ebbono fatte tutte le figure antiche del Palazzo Ducale che sopra delle merli si vedono.'

² Vasari, vol. ii. p. 37, nota 2. See *Tuscan Sculptors*, vol. i. ch. iii. pp. 63, 64.

³ The immediate cause of this determination is given in the apocryphal story of the public insult offered to the doge's young wife Donna Ludovica Gradenigo. This story is not mentioned by the oldest and best chroniclers, nor is Steno spoken of by his contemporaries Carosini, Trevisan and de Monacis, or in the unedited chronicles of Ant. Morosini or Pietro Dolfín. They speak of outrages offered to the doge by a company of young nobles of whom Steno may have been one. (Romanin, *Storia Doc. di Venezia*, iii. 182.)

April 15,
1355.

Calendario
is put to
death.

Examina-
tion of the
probabili-
ties in
favour of
Calendario
being the

a year of his accession to the ducal throne, and how the suspicions of the Council of Ten were roused by the warning given by one of the conspirators, named Beltrame, to the patrician Nicolò Lioni; how the plot was discovered on the very eve of its execution, and the doge degraded and decapitated on the steps of his palace;¹ but it may be new to some of my readers, that among the Venetians who shared his fate was his relative and friend Filippo Calendario, who was seized in his house at San Severo, brought with his son Niccoletto, his father-in-law Bertuccio Israello,² and others before the Council, and after sentence of death had been pronounced against him was gagged, and hung from the red columns of the balcony of the ducal palace.³ We do not know Calendario's age when he underwent this shameful death, but we may suppose that he was older than his century, if it be true that in 1327 he had already attained such reputation as an architect, that the senate considered him worthy to complete the arsenal, which is generally supposed to have been designed by Andrea Pisano some twenty years earlier. It was found necessary about the same time to reconstruct the old palace of the Doges,⁴ and designs for the purpose were furnished by Pietro Basseggio the 'Protomastro.'⁵ The design then was certainly given by an architect of the fourteenth century, the friend and associate of Calendario and the father of his son Nicolò's wife, who dying left him executor

¹ The words 'non scribatur' in the original records of the Council of Ten show their feelings as to the enormity of the doge's crime, as does the black veil painted over his portrait with the inscription, 'Hic est locus Marini Faletro decapitato pro criminibus.'

² Calendario's wife was Maria, daughter of Bertuccio Israello. The *Cronaca Savina* says: 'Li sedesi [*sic*] capi della congiura furono Bertuccio Israello patron de nave de San Trovaso; Filippo Calendario suo genero e San Severo.'—Cadorin, Appendix.

³ From remote times the 'due Colonne Rosse' designated a part of the external gallery of the ducal palace destined for the execution of criminals of rank or patricians. The 'Colonne Rosse delle balconate del Palazzo' from which, according to Sanudo, Calendario and his accomplices were hung, were probably situated in the ancient wing of the old palace facing the piazzetta, which was rebuilt after 1424. The present 'red columns' may perhaps be the same, transported from their original site and made uniform with the new series which were continued along the same piazzetta after 1424, '*sul tipo del Calendario medesimo*' (*Storia dei Dogi di Venezia*).

⁴ Cadorin, *op. cit.* and Selvatico, p. 108.

⁵ Cadorin says that Calendario was either the predecessor or associate of Basseggio.

of his will, and whom he succeeded in his office.¹ Now as it is nowhere mentioned that Basseggio was anything but an architect, we may fairly suppose that he left the planning and execution of its decorations to Calendario, who was also a sculptor. If the date in Arabic characters, sculptured upon the twentieth capital,² counting from the corner of the palace near the 'Ponte della Paglia,' be correctly read, the series of supporting columns was thus far finished eleven years before Calendario's death. Sixty-seven years later the doge Tomaso Mocenigo braved the penalty of a thousand ducats, which was imposed by law upon any person who should advise its reconstruction, and induced the Signory to order that the façades should be rebuilt and the palace restored, in accordance (says the edict) with the original designs of Pietro Basseggio. The unbelievers in the claims of Calendario say that this decree was literally carried out under successive doges by Giovanni and Bartolomeo Bon. It is well known that very important works were undertaken about the palace while Bartolomeo was its head architect, but the complete dissimilarity of style between the sculptures of the Porta della Carta and those of the ducal palace lead to the belief, that moved by a creditable desire not to disturb the harmony of the building by the introduction of elements in a different style, he limited himself to the task of copying old capitals to complete the series, and employed old materials as much as possible. This explains why several of the capitals on the Piazzetta are repetitions of others on the Rio, for one can hardly accept the theory, that the rich powers of invention shown in the Rio capitals had so far failed when the artist was near the end of his work, that he was obliged to repeat himself. The unity of aim which binds these sculptures together, as relatively important parts of a great whole, their completeness as a series, and their fitness for the place which they occupy, all convince us that they

artist who designed the sculptures of the ducal palace.

A.D. 1344.

A.D. 1422.

A.D. 1424-1461.

Unity of aim throughout the ducal palace sculptures.

¹ Cadorin says in his Appendix that Venice owes the piazza, the ducal palace, the great hall of council, the ornaments of the columns and intercolumnar spaces to Calendario, and quotes Egnazio (*De Exemplis Illustr. Vir. Venetr.* lib. viii. p. 275, Ven. 1554, in-4to). Sansavino, *Venezia Descritta*, says the Sala del Scrutinio was finished in 1309. Selvatico remarks that Calendario was too young to have taken part in its construction (*op. cit.* p. 108).

² *Iconographie des Chapiteaux*, par W. Burges, p. 20. This date says M. Burges is on the twentieth column counting from the Rio end of the palace. M. Didron in his note to this passage expresses a doubt as to whether this is a correct reading of the date.

were planned by one mind.¹ It was not simply with the intent of beautifying the walls of the edifice that the sculptor carved all these groups, and capitals, and ornaments. He had as definite a purpose as the architect who divided it into spacious halls and chambers, proper for the reception of the great bodies of the state and for the residence of its chief magistrate. It was to convey lessons of importance to governors and governed; to reflect as in a mirror the habits of life and guiding influences of the nation; in short, to make the palace stand in the midst of Venice as an image of the political state, faith, and occupations of the Venetians, and thus give it a physiognomy so national, that it would appear to have been born of the place. The task was difficult, let us see how far he accomplished it.

Descrip-
tion of the
sculptures.

At each corner of the two façades, whose junction forms the apex of a triangle, stands the statue of an archangel, to show the trust of the Venetians in divine protection, whether they were upon the sea or upon the land, at war or at peace. Raphael the patron of travellers with his staff in his hand, at the end looking towards the sea; Michael the warrior and avenger holding his sword, at the angle above the Piazzetta; and Gabriel the peace-maker bearing the lily, at the corner next St. Mark's. Under each of the archangels is a group of figures in alto-relief. The drunkenness of Noah, under the statue of Raphael, is an admonition against that vice, and a warning against filial impiety, happily contrasted with filial piety by the young Tobias, who sits at the feet of Raphael holding in his hand the fish whose liver is to cure his father's blindness. The group of

¹ The diversity of opinions upon the date of these sculptures is curious. Selvatico, *op. cit.* p. 109, concludes that the two façades are posterior to 1424. Cadorin says that what Calendario did is not known (p. 124, *op. cit.*). Burges and Ruskin both believe, that with the exception of the seven copied capitals, all belong to the first half of the fourteenth century. Didron thinks they are rather of the thirteenth than of the fifteenth. Francesco Zanotti in his work on the ducal palace (ch. xii. note 18) speaks of an inscription said to have been discovered on the capital of the Column of Justice to this effect: 'Duo soti (socii) Florentini incisi.' Upon this inscription he founds a theory that these two Florentine associates were the Pietro di Niccolò da Firenze and Giovanni Martino da Fiesole, who made the tomb of the doge Tomaso Mocenigo (died 1423) at S. Giovanni e Paolo, during whose reign this portion of the palace was completed. But as no one else mentions this inscription, and as the noble style of the capital is very different from the mediocre character of the work about the tomb, we are not inclined to accept Zanotti's hypothesis, especially as this capital is the finest of the whole series. Ricci, *Storia dell' Architettura in Italia*, ii. 341, expresses as his opinion that the designs for the decoration of the façades of the ducal palace were given by Calendario.



Adam and Eve (Plate XXI. No. 1) in the act of plucking the forbidden fruit, below the statue of Michael, who was sent to drive them out of their forfeited Paradise, warns against disobedience; lastly the Judgment of Solomon, (see Plate ~~XXX~~ No. 2,) below the ~~XXI~~ statue of Gabriel, speaks more particularly to the magistrates of their duty towards the people.

We now come to the carved capitals of the thirty-six columns upon which the edifice rests. They too have for the most part their separate as well as connected meaning, though the sculptor apparently allowed himself here and there a certain freedom of invention. They represent the conditions of man, the animals and plants needful for his existence and comfort, the planets which preside over his destiny from the cradle to the grave, and the winds which purify the air and propel his ships across the sea. The capitals beginning at the Raphael end of the façade, are sculptured with figures of children; heads of young knights and warriors; birds; emperors (among whom are Titus and Trajan); women's heads; virtues and vices symbolically represented; wise men, such as Solomon, Aristotle, and Pythagoras; the planets Saturn, Jupiter, Mars, and Venus; the patron saints of sculptors, each working upon a capital, a cornice, or a figure; the trades, such as that of the lapidary, the carpenter, the husbandman, the blacksmith; the seasons with their varying occupations; the ages of man, represented by the infant, the schoolboy, the warrior, the student, and the old man leaning upon his crutch, and dead upon his bed; the courtship and marriage of a young man and woman, who are again represented with their child, first an infant, then a youth beside whose deathbed they are weeping and praying. Last of all we come to the column of Justice, which stands below the Judgment of Solomon and the statue of Gabriel. Its capital, which is the finest of the series, is covered with the richest leaf-work, growing upwards from its base and drooping in graceful volutes, between which are inserted figures of Justice seated upon two lions, the law-givers Aristotle, Solon, Numa, and Moses, and an admirable group of the Emperor Trajan reining in his horse to listen to the widow's prayer for vengeance upon the murderer of her son.¹ (See Plate XXII.) The beautiful

The sculptured capitals.

¹ In note 73 to Longfellow's admirable translation of the *Purgatorio*, he mentions that the history of Trajan and the widow is told in nearly the same words in the *Fiore de' Filosofi*, a work attributed to Brunetto Latini (vide Nannucci, *Manuale*

description of this subject in the 'Purgatorio' may have suggested to the sculptor the happy thought of thus making a reality of that visionary sculpture, which Dante saw carved with a more than mortal skill when he reached the circle in which the sin of Pride is purged away :

There the high glory of the Roman prince
Was ebronied, whose great beneficence
Moved Gregory to his great victory ;¹
'Tis of the Emperor Trajan I am speaking ;
And a poor widow at his bridle stood
In attitude of weeping and of grief.
Around about him seemed it thronged and full
Of cavaliers, and the eagles in the gold
Above them visibly in the wind were moving.
The wretched woman in the midst of these
Seemed to be saying : ' Give me vengeance, Lord,
For my dead son, for whom my heart is breaking.'
And he to answer her : ' Now, wait until
I shall return.' And she : ' My Lord,' like one
In whom grief is impatient, ' shouldst thou not
Return ?' And he : ' Who shall be where I am
Will give it thee.' And she : ' Good deed of others
What boots it thee, if thou neglect thine own ?'
Whence he : ' Now comfort thee, for it behoves me
That I discharge my duty ere I move ;
Justice so wills, and pity does retain me.'²

It cannot be denied that the figures of the group by which the Venetian sculptor has rendered this subject are defective in their relative proportions, but this and other technical defects are lost

della Letteratura, dal primo secolo, iii. 291). It may also be found in the *Legenda Aurea*, in the *Cento Novelle Antiche*, no. 67, and in the life of St. Gregory by Paulus Diaconus.

¹ Saving the soul of Trajan by prayer. A long time afterwards says the legend as given by Ser Brunetto (quoted in Longfellow's notes), St. Gregory hearing of this justice, saw his statue and had him disinterred, and found that he was all turned to dust except his bones, and his tongue, which was like that of a living man. And by this St. Gregory knew his justice, for this tongue had always spoken it ; so that he wept piteously through compassion, praying God that He would take his soul out of hell, knowing that he had been a pagan. Then God, because of these prayers, drew that soul from pain, and put it into glory. And thereupon the angel spoke to St. Gregory, and told him never to make such a prayer again, and God laid upon him as a penance either to be two days in purgatory or to be always ill with fever and side-ache (*male di fianco*).—The following phrase is inserted in the Greek ritual : ' O God, pardon him as thou didst pardon Trajan through the intercession of St. Gregory.' M. Ampère (*Hist. Romaine à Rome*) states his belief that the preservation of Trajan's column and of the remains of the Ulpian basilica is owing to popular faith in this beautiful legend.

² *Il Purgatorio*, x. 73-93, translated by H. W. Longfellow.

TRAIANO · IPERADORE · DEFE · IVSTITIA · ALA · VEDOVA :



sight of in the life which animates, and the sentiment which pervades them. The capital, as well as the group above it, appears to be later in date than the other capitals and groups, for although we may believe that one person planned all the sculpture at one time as parts of a scheme of decoration, we cannot pretend to limit the period of its execution to the first half of the fourteenth century. This would be absurd in face of the manifest differences of style which exist between the stiff and lifeless figures of Adam and Eve, and the comparatively broad and flowing lines and draperies of the Judgment of Solomon. We trace sufficient points of resemblance, in the type of face and arrangement of hair, between the Adam and Eve and the figures emblematic of the planets, and those upon the marriage capital, to warrant the idea that they are by the same sculptor.

With one or two exceptions there are no sculptures at Venice either among those of the fourteenth or fifteenth century which remind us of those about the ducal palace. Their decided superiority to all other pre-Renaissance Venetian marbles is so remarkable, that we have been forced to seek for an explanation of it in some extraordinary cause, such as the influence of a foreign artist upon one sculptor of great natural ability; but how it happened that this influence was not brought to bear upon other artists of the time is a mystery that we cannot penetrate.

If Vasari is to be believed, Calendario was not the only sculptor of the fourteenth century who was educated by a Tuscan master, for he tells us¹ that Jacopo Lanfrani, one of Calendario's contemporaries, as well as Jacobello and Pietro Paolo delle Massegne, were pupils of Agostino and Agnolo Sanesi.² Unfortunately the church of Sant' Antonio at Venice³ and that of San Francesco at Inola,⁴ both of which were built by Lanfrani (who sculptured many

Jacopo
Lanfrani.

¹ Vasari, vol. ii. p. 13.

² See *Tuscan Sculptors*, vol. i. ch. iv. pp. 94, et seq.

³ Sansavino, p. 29. This church no longer exists. The Venetian ambassador Il Magnifico Piero Pasqualigo in writing from London, April 15, 1515, mentions that on his journey through France he visited St. Denys, and there saw 'the tomb of Charles VIII. with his graven image the size of life, wrought by the same artificer that did the statues of St. Anthony's church at Venice (see *Four Years at the Court of Henry VIII.*, Despatches of the Venetian Ambassador Seb. Giustiniani, i. 83-4, edited by Rawdon Brown, Esq.).

⁴ Ricci, *op. cit.* p. 301, vol. v. note I, p. 320; also Vasari, ii. 13.

A.D. 1337.

bas-reliefs about the portal of the latter edifice), have been destroyed, so that we have only the monument of Taddeo Pepoli in the church of San Dominico at Bologna, by which to judge of his manner, which is here not unlike that of his alleged Sieneſe maſters. The baſ-relief upon the ſarcophagus, which ſtands in an arched reſſ above a blank ſpace filled in with diamond-shaped ſlabs of white and black marble, repreſents the maſtriſtrate ſeated, and holding in his hand a book, which he appears to be explaining to the perſons ſtanding by his ſide. A ſecond panel, divided from the firſt by a ſtatuette of an apoſtle, contains the figures of an angel and a kneeling donator, who offers him the model of a church. The figures are well-proportioned, quiet in action, and draped with much ſimplicity, but there are not in the general deſign of the monument any ſuch points of reſemblance with that adopted by the Sieneſe ſchool as would lead uſ to connect Lanfrani with it.

Gothic
type of
tomb at
Venice.

The Gothic type of tomb common at Venice is of all types perhaps the moſt perfect, being beautiful to the eye, as well as ſatisfactory to the mind through its ſolemn ſentiment and fitness. It conſiſts of a ſarcophagus, generally ſet high up againſt the wall of a chapel under an arched canopy, whoſe gable is adorned with crockets and ſurmounted by a finial.¹ The front of the ſarcophagus is divided into two panels, containing Scriptural or hiſtorical baſ-reliefs, having a ſtatuette of Chriſt or a group of the Madonna and Child under a little baldacchino, placed between them, and figures of the Angel of the Annunciation and the Virgin carved at each end, in ſign of that hope of a joyful Reſurrection which was given to mankind through the promiſe made to her by the heavenly meſſenger.² The recumb-

¹ Theſe ornaments, as well as the elaborate leaf-work and frieſes and cornices, are for the moſt part treated too pietoſially by Venetian artiſts, who having paſſed direetly from Oriental to Northern influenceſ, without that intermediate ſtudy of the antique which chaſtened the manner of the early Gothic maſters in Tuſcany, were from the beginning wanting in purity of ſtyle.

² The angel, who came down to earth with tidings
Of peace, that had been wept for many a year,
And opened Heaven from its long interdiet,
In front of uſ appeared ſo truthfully
There ſculptured in a graeious attitude,
He did not ſeem an image that is ſilent.
One would have ſworn that he was ſaying ‘Ave;’
For ſhe was there in effigy portrayed
Who turned the key to ope the exalted love,

ent figure of the deceased upon the sarcophagus was originally intended to represent the corpse when laid out in the church before burial, and this realistic thought was spiritualised by placing angels near it, either holding back the curtain which hangs from the canopy above it, or standing motionless with censers in their hands beside it, or supporting the cushion upon which the head rests. The curtain-drawing angels¹ were introduced at Venice towards the middle of the century upon the monument of Andrea Dandolo, and the sepulchral effigy first appears upon that of Duccio degli Aliberti,² which is also remarkable as the first upon which are any figures of the Virtues. The sarcophagus is adorned in front with panels containing a cross and two shields, separated from each other by twisted colonnettes, and with two excellent statuettes of Justice and Temperance.³ Over it is a Gothic canopy supported upon twisted columns, with shields sculptured within its pointed gable. That this type was not universally followed at the time is proved by the tomb of Doge Francesco Dandolo, a sarcophagus adorned with a bas-relief of the Death of the Virgin, standing under a simple arched canopy,⁴ and by that of Bartolomeo Gradenigo, his successor, who was buried within the atrium of St. Mark's in a sarcophagus without

Died
1336.

Tomb of
Duccio
degli Ali-
berti.

Tomb of
Francesco
Dandolo,
reigned
1228-
1339.

And in her mien this language had impressed
'Ecce ancilla Dei' as distinctly
As any figure stamps itself in wax.'

Purgatorio x. 34-45, Longfellow's translation.

¹ First used in Italy by Arnolfo del Cambio in the tomb of Cardinal de Braye at Orvieto, and adopted by Giovanni Pisano in that of Pope Benedict XI. at Perugia (see *Tuscan Sculptors*, vol. i. ch. ii. pp. 48, 51.)

A.D. 1235.

A.D. 1305.

² Ambassador to Florence when Venice was allied with that city against Mastino Cane lord of Verona.

³ Mr. Ruskin, *op. cit.* iii. 74, praises these statuettes as exquisitely beautiful, and says he has no doubt they were executed by a Florentine sculptor.

⁴ The canopy still exists in its original position in the chapter-house of the Frari. The sarcophagus is in a desecrated cloister at the Salute. The statue of this doge kneeling before the lion of St. Mark with a banner in his hand was sculptured by a certain Maestro Martino, and set up over the portal of the ducal palace which he built. 'Questo Doze anche fece far la porta grande ehe se al intrar del Palazzo, in su la qual vi è la sua statua ehe sta in zenoechioni con lo onfalon in man davanti li pie de lo Lion S. Marco.' The position of this door is disputed (see Ruskin, ii. 294, and Cadorin, *op. cit.* 189, 1, June 1, 1335). 'We Andrea Dandolo and Marco Loredano procurators of St. Mark's, have paid Martino tajapiera and his associates for a stone of which the lion is made which is put over the gate of the palace.—1344, Nov. 4: We have paid thirty-five golden ducats for gold-leaf to gild the said lion.'

Tomb of
the doge
Bartolo-
meo Gra-
denigo.

Tomb
of Sant'
Isidoro.

Tomb of
Andrea
Dandolo.

an effigy, adorned with poorly-sculptured statuettes of the Virgin and the Angel of Annunciation at the angles, and with a central bas-relief of the doge kneeling before the Madonna.¹ In the monument erected by Andrea Dandolo to S. Isidoro in his chapel at St. Mark's, we find two of the distinctive features of the perfected Gothic tomb, namely the effigy, which is remarkably fine, and the canopy, while in that of Andrea Dandolo in the baptistery of St. Mark's the type is completed by the curtain-drawing angels.² 'We hardly know,' says Mr. Ruskin, 'if it be a tomb indeed, for it is like a narrow couch set beside the window, low-roofed and curtained, so that it might seem, but that it is at some height above the pavement, to have been drawn towards the window, that the sleeper might be wakened early. Only there are two angels who have drawn the curtain back and are looking down upon him.'³

Tomb of
Paolo
Loredano.

A.D. 1351.

Analogies
between
the
works of
Milanese
and
Venetian
sculptors.

Tomb of
Marco
Cornaro.

A simple sarcophagus placed high up against the wall in the church of San Giovanni e Paolo, with a St. Paul and two praying angels sculptured upon its front, and a recumbent figure so resting on an inclined plane upon its lid that it may be seen from below, contains the remains of Paolo Loredano, a brave and able soldier of this time, captain-general of the republic when Venice was menaced by the Genoese, her ambassador at Milan when the Emperor Charles IV. was crowned, and her chief instrument in quelling the revolt of the Candiotes under Giovanni Calergi. Certain tombs by unknown sculptors, which are variously regarded as works of the Milanese Campionesi, or of the Venetian Massegne,⁴ show how closely the two schools, both of which had a common Pisan root, resemble each other; they are indeed often very difficult to distinguish, as they are without marked peculiarities, the figures in both being extremely simple in pose, and sober in gesture. Such a monument is that of the doge Marco Cornaro⁵ at San Giovanni e Paolo, above

¹ This is the doge to whom the fisherman brought the ring of St. Mark—a scene represented in the splendid picture by Paris Bordone at the Academy.

² His first chronicles brought down Venetian history to the year 1242, the second to 1280, published in vol. xii. of Muratori's *Sc. Rer. It.* Petrarch speaks of him in his *Epistolæ* as erudite, eloquent, wise, affable, and humane.

³ *Stones of Venice*, ii. 68.

⁴ Calvi, *op. cit.* p. 59; Selvatico, *op. cit.* p. 146.

⁵ When Giovanni Dolfin objected to the election of this wise and eloquent doge, that he was old, poor, married to a plebeian, and the friend of foreign princes, he replied that he had grown old in the service of Venice, that his poverty proved his integrity, that his alliance with the people through his wife would rather

whose plain sarcophagus are five statuettes in niches, of the Virgin with SS. Peter and Paul and two patron saints, carefully sculptured in a simple style. Such also is the tomb of the Senator Simon Dandolo (a member of the council which condemned Marino Faliero) at the Frari, whose sarcophagus is decorated with the usual figures of the angel and the Madonna, and a group of the Madonna enthroned, and overshadowed by a curtain held up by four diminutive angels. That of the doge Giovanni Dolfín, though without any recumbent figure, is one of the most noted Gothic monuments in the church of San Giovanni e Paolo. The sarcophagus is enriched with statuettes, and with bas-reliefs of the doge and the dogaressa kneeling at the feet of the enthroned Christ, the Death of the Virgin, and the Epiphany, and has an elaborate leaf-work cornice and plinth. The details of these Venetian monuments though effective and well calculated to add to the general picturesque-ness of their appearance, are seldom of much value; the recumbent figures are often excellent in sentiment, and impressive by reason of their rigid quietness, but the bas-reliefs cannot for a moment be compared with those upon Tuscan monuments of the time, and serve chiefly to break the monotony of plain surfaces. The statuettes of saints and angels are generally diminutive and of little importance, and suffer by the increasing prominence given to leaf-ornaments, crockets, and finials. We have already referred to Jacobello and Pietro Paolo, sons of Antonio delle Massegne or de' Massigni, as the supposed scholars of Agostino and Agnolo Sanesi, but we are rather inclined to connect them less directly with Tuscany through Bonino da Campione (the scholar of Balduccio da Pisa) to whom some of the anonymous Gothic tombs in Venice have been attributed.¹ The Massegne are now recognised as the sculptors of the Gothic altar-piece in the church of San Francesco at Bologna.² It contains a central bas-relief representing

Tomb of
Simon
Dandolo,
died 1360.

Tomb of
Giovanni
Dolfín,
died 1361.

Jacobello
and Pietro
Paolo delle
Massegne.

Gothic
ancona
by the
Massegne.
A.D. 1388.

make him love Venice more than less, and that the friendship of foreign princes showed how ably and courteously he had conducted the missions with which he had been charged to them (Romanin, *op. cit.* iii. 229).

¹ Calvi, *op. cit.* p. 59.

² The contract for this ancona (made between the Frati Minori and the Massegne in 1388), given by the Marchese Davia, overthrows the statement of Vasari that it was made in 1329 by Agostino and Agnolo Sanesi (see Vasari, vol. ii. p. 7, note 1; and Gualandi, *Guida di Bologna*, p. 53). The price agreed upon was 2150 gold ducats.

the Coronation of the Virgin, around which are placed bas-reliefs and statuettes of saints, simple and unpretending figures carefully draped, but somewhat heavy in their proportions. Other works by the Massegne are the statuettes of the Virgin, St. Mark and the apostles, SS. Peter and Clement, and the Madonna with SS. Christina, Clara, and Catherine at St. Mark's; and the monument to the Doge Antonio Venier,¹ which is placed high up above the door of the Cappella del Rosario at San Giovanni e Paolo. The sarcophagus is adorned with statuettes, and others are placed above the recumbent effigy of the deceased.² Another monument in this church which may be their work, is that of the doge Micheli Morosini, one of the richest examples of the florid Gothic style. The want of proper balance between decoration and the thing decorated, and of fit subordination of detail to general effect becomes more and more palpable as we approach the period of the Renaissance. Another striking example of it is furnished by the portal of the church of S. Stefano, which is attributed to the Massegne. The stone vegetation about its Gothic arch is absolutely rank, and quite out of proportion with the dimensions of the arch itself.

The brothers Massegne had an able assistant in Paolo, the son of Jacobello, who was a more original artist than either. His best work is the tomb of the Veronese condottiere Jacopo Cavalli, who commanded the land forces of the Republic in that famous Chioggian war, which would have proved ruinous to her, had it not been for the unlimited sacrifices and devoted bravery of her sons. He was buried at San Giovanni e Paolo in a monument which, though robbed of its statuettes³ and no longer brilliant with colour, is one of the most picturesque at Venice. The sarcophagus is heavily but richly adorned with leaf-mouldings, and with roundels containing the symbols of the Evangelists in alto-relief. Upon it

A.D. 1394.

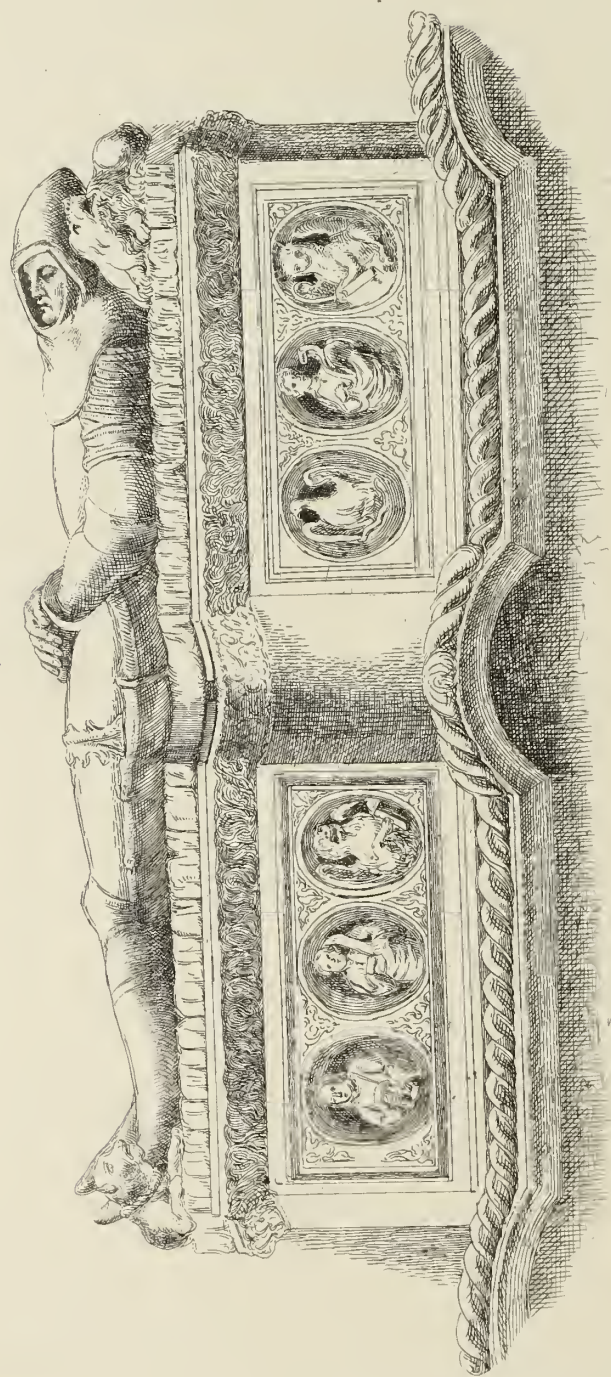
A.D. 1397.

Tomb of
Antonio
Venier,
died 1400.Tomb of
Micheli
Morosini,
died 1382.Portal of
S. Stefano.Paolo delle
Massegne.Tomb of
Jacopo
Cavalli,
died 1384.

¹ Surnamed the Venetian Brutus, because his rigid sense of justice obliged him to refuse to liberate his dying son Luigi from prison.

² Selvatico, *op. cit.* p. 123, says that a Jacopo Celega and his son Paolo, who built the campanile of the Frari between 1361 and 1396, are perhaps identical with the Massegne. The Pietro Paolo who was called to Udine to build the duomo in 1366 is perhaps one of the Massegne. He may have sculptured some of the statuettes about the great window of the Sala del Maggior Consiglio at the ducal palace, finished in 1405.

³ The engraving in Zanotti's work, *Il Palazzo Ducale*, shows that there were originally statuettes of Faith, Hope and Charity on projecting brackets in front of this tomb (see Ruskin, *op. cit.* iii. 82).



lies the effigy of the brave knight clad in armour. (See Plate XXIII.) His face is very much sunken in his helmet, his hands are crossed upon his breast, his head rests upon a lion and his feet upon a dog, fitting emblems of his honour and fidelity. The recumbent effigy on the tomb of the famous general Prendiparte Pico¹ in the church of San Francesco at Mirandola by the same sculptor is also clad in armour. The front of its sarcophagus is decorated with a bas-relief of the Crucifixion; the right end with that of a mule sinking to the earth under a heavy burden, and the left with the Pico arms and medallion portraits of Prendiparte and his wife Catarina Cornari, who erected the monument to her husband's memory. The composition of these reliefs is simple and clear, but the figures are heavy, and the workmanship is not over careful. Though we cannot praise Paolo di Jacomello for technical skill, we find in the varied design and the marked character of these monuments proof of his originality and fertility of invention. We are struck with his superiority when we compare him with his contemporaries, Maestro Andriolo or Andreolo² (head architect of the basilica of Sant' Antonio at Padua), who built the chapel of San Felice for Bonifazio di Lupi Marchese di Soragna,³ sculptured the rather lifeless but not ill-draped statuettes of the marquis and his wife, with those of SS. James, Peter, and Paul above its entrance, and probably made the two sarcophagi ornamented with disks of porphyry and Oriental granite, which stand within it;⁴ Raynaldinus, who made the thickset, stiffly-posed statuettes of the Virgin and Child, and those of SS. Peter, Paul, and James, which stand upon

Tomb of
Prendi-
parte Pico.

Maestro
Andriolo,
fl. 1372.

Raynal-
dinus,
fl. 1375.

¹ Upon this tomb as upon that of Jacopo Cavalli is inscribed: 'Quest' opera d' intaglio é fatto in piera, un Venicien la fé eh'a nome Polo, nato di Jacomel Chatapiera.'

² He has been confounded with an Andreolo di Ferrari Franceseano, the scholar of Giovanni da Giussano, who worked for the duomo at Milan towards the end of the fourteenth century, but who had no reputation as a sculptor (Gonzati, i. 173).

³ Bonifazio di Lupi when exiled from Parma went to Florence, commanded the Tuscan troops in a war with the Pisans (1360) and built the hospital of San Giovanni Battista in the Via di San Gallo at an expense of 24,000 florins, and endowed it with an annual stipend of 700 gold florins (Gonzati, ii. 93-4). At Padua, where he afterwards resided, he was entrusted with several missions of importance, and led the Paduan troops intended to co-operate with the Genoese fleet against Venice (1372). The contract for the building of the chapel of San Felice is dated February 12, 1372 (see Gonzati, vol. i. p. 107, doe. 102).

⁴ The marquis lies buried in one of the sarcophagi, and a de' Rossi of Parma in the other.

Giovanni de' Sanctis, fl. 1390. the altar in this chapel;¹ Giovanni de' Sanctis (buried with his father Filippo the sculptor² at Sta. Maria dell' Orto), who is known through his epitaph to have sculptured a group of the Madonna and Child which he gave to the church;³ Bernardo da Venezia, the first head architect⁴ of the Certosa at Pavia, who was employed by the Duke Gian Galeazzo to build the castle of Pavia, and by the directors of the cathedral at Milan to sculpture a group of the Madonna and Child in wood, which stood for many years above the high altar;⁵ and lastly, Maestro Bonasuto or Bonafuto,⁶ who sculptured the half-figures of prophets and saints upon the base of the façade of St. Petronius at Bologna in a bold effective style (see Plate XX. No. 1).

Sepulchral
slabs.

One of the best examples of a common form of memorial used at this time at Venice, is the sepulchral slab of Bonincontro di Boaterii, a celebrated Bolognese jurisconsult, abbot of San Giorgio, set into the wall of a corridor leading from the church of San Giorgio Maggiore to the Cappella dei Morti. The effigy of the deceased in flat relief, which is enclosed in a sort of niche, represents him clad in the long mantle of a novice, holding a copy of the decretals in his hand, which he is expounding to his disciples who are sculptured 'in little' at his feet.

¹ The head of Saint Paul is a restoration by Giovanni Bonazza. Raynaldinus received 196 ducats for these statuettes (see Gonzati, vol. i. pp. 113, 174, doc. 102; and Gualandi, series vi. p. 135, no. 193, and p. 145).

² Cicogna, *Isc. Ven.* ii. 278, says that Filippo sculptured the sarcophagus of the Beato Oderici, a Minorite monk, who died in 1331.

³ 'Hic jacet Magister Joannes de' Sanctis Lapidica de Sn^{ti} Severi, qui per suam maximam devotionem obtulit et dedit imaginem Beatæ Virginis in Ecclesiâ S^{ti} Xphori de Venex.' . . . Sta. Maria dell' Orto, originally called San Cristoforo, changed its name in honour of a rude image of the Virgin found by the monks in an adjoining garden A.D. 1377 (Ricci, *op. cit.* ii. 377). The huge colossal wooden statue of St. Christopher with painted face, hair and robes, upon an altar in this church, was sculptured by Gasparo Moranzzone, one of a family which produced several artists. The same Gasparo ornamented two altar fonts in S. Stefano and S. Giobbe (Sansavino, lib. ii. p. 60 and lib. iii. p. 57; Cicogna, vol. i. p. 83, no. 176). Francesco Moranzzone, a wood carver, carved a frame for a picture by Donato Veneziano in 1460. In 1500 his son Jacopo went to Udine to do the like for a picture by Pellegrino da San Daniele (Maniago, pp. 42, 293, ed. 1823). This Jacopo di Francesco was also a painter.

⁴ Calvi, *op. cit.* pt. i. p. 103, and a pamphlet entitled *La Fondazione del Tempio della Certosa* by the same author.

⁵ Bernardo built the church of the Madonna del Carmine at Milan (Calvi, p. 105).

⁶ Cicognara, *Storia della Scultura*, pp. 321, 429, and Selvatico, p. 124.

The period of a hundred and fifty years, during which the Gothic style prevailed at Venice, is represented by three schools, two of which, those of Calendario and the Massegne, have now been examined; the third, that of the Bons, Giovanni and his sons Bartolomeo and Pantaleone, now claims our attention. These artists, who were probably born Venetians, lived in the Contrada a San Marziale, near the church of Sta. Maria dell' Orto. In the year 1438 Giovanni and Bartolomeo made a contract with Tommaso Malpieri and his associate 'provveditori' to build the great gate of the palace contiguous to the church of 'Misier San Marcho.'¹ This portal which was at first called the Porta Dorata, and afterwards the Porta della Carta because public edicts were affixed to it, is a very elaborate structure in the florid Gothic style. A pointed window filled in with rich tracery and surmounted by a roundel supported by flying angels, containing a half figure of St. Mark, fills up the space above the square-headed portal, which is flanked by three-sided pilasters rising to the top of the window, and crowned by pinnacles. Between them is a central arch, which is adorned with elaborate crockets of leaf-work filled in with little climbing figures, and terminates in a disproportionately large figure of Venice seated between two lions. The pilasters are divided into four portions by string courses, the lower are panelled, the two next on either side adorned with canopied niches containing statues of the Virtues (see Woodcut), and the upper with 'putti' supporting shields. The figures are square in their proportions, heavily draped in a classical style, and wanting in the delicacy and elegance of line demanded by the character of the architecture of which they form a part. Cold in feeling and without individuality, we can see

Gothic period represented by three schools.

Giovanni and Bartolomeo Bon.

Porta della Carta, Nov. 10, 1438.



¹ The Porta della Carta was built between 1439 and 1443, under the doge Francesco Foscari. In 1442 the Bons, father and son, promised to complete the figures about it within a year (doc. pub. by Gualandi, series vi. p. 105). The price agreed upon for the whole work was 1700 gold ducats (Selvatico, p. 136).

in them no sign of the mind which conceived, or the hand which executed the justly-vaunted sculptures of the ducal palace. As the gate is inscribed with the words 'Opus Bartolomei,' we may suppose that Giovanni's assistance was almost nominal, but he and his sons certainly worked together upon the statuettes and other decorations of the internal façades of the palace, and built the corridor leading from the Porta della Carta to the Giant's Staircase.¹

Share
taken by
the Bons in
the decoration
of the
Ducal
Palace.
A.D. 1463.

It is to payment for these works, as we think, that reference is made in an order of the council by which Maestro Bartolomeo Bon is commissioned to finish the palace decorations.²

It is not a little singular that Calendario and Bartolomeo, the two most eminent sculptors of their day, should have been employed by the two most unfortunate of doges, the one to commence, the other to terminate the ducal palace. Just two years more than a century after the decapitation of Marino Faliero upon its steps,

A.D. 1423-
1457.

Francesco Foscari, old and worn-out with grief, fell dead in the same place, when he heard the sound of the bell which announced the election of his successor. He was buried at the Frari in a tomb which although it has some Gothic elements, such as the trefoiled arches which support the sarcophagus, the crockets upon the pediment, and the pinnacle surmounted by a statuette of our Lord, is the first important example of monumental Renaissance at Venice.

Tomb of
Francesco
Foscari.

This doge employed Bartolomeo Bon to build the Cappella dei Mascoli at St. Mark's; and to make statues of the Madonna, SS. Mark and John for the three Gothic niches over its altar. These heavily-draped lifeless figures are in the same style as those of the Virtues upon the Porta della Carta, but the angels bearing censers on its front are in a much purer manner, which reminds us of some of the earlier capitals of the ducal palace, of the Madonna and angels in the lunette over a side door of the Frari,³ and of the

Cappella
dei Mas-
coli.

Bas-relief
upon the
altar.

¹ Selvatico, *op. cit.* p. 135.

² 'Aziò che tanta degna opera per piccola cosa non restasse essere complida' (Gualandi, series vi. p. 108). In 1797 the group of the doge Francesco Foscari kneeling before the winged lion, which stood above the doorway of the Porta della Carta, was thrown down. The mask alone escaped destruction, and now forms one of the objects of interest in the museum of the ducal palace, but as it was very coarsely sculptured, that it might produce an effect when seen from a distance, it is no fair example of Bartolomeo's skill.

³ Cicognara strangely enough attributes this work to Pyrgoteles a second-rate sculptor of the middle of the fifteenth century. Selvatico, who criticises this attri-

emblem of St. Matthew upon the façade of a house near the Ponte del Ravano; all works of the fourteenth century. We may not therefore perhaps be wrong in the conjecture that Bartolomeo used old material for the adornment of his altar, in accordance with what had been at one time a common practice at Venice.

Other works attributed to Bartolomeo Bon are a Madonna della Misericordia, and the statuettes of SS. Cristina, Calista, and Dorotea, in the church of the Abazia; those above the door of the Scuola di San Marco; the archivolts of the lower and of the second story of the façade of St. Mark's, which are adorned with leaves and figures of saints; the façade of the church of Sta. Maria dell' Orto with its row of niches decorated with statuettes; and a very ornate well in a cortile near San Giovanni e Paolo. There is also at Udine on the angle of the Palazzo Pubblico, a Gothic tabernacle containing a mediocre figure of the Madonna holding in her hand the model of a church, which may be his, as it is said to have been made by the same sculptor who made the portal of the ducal palace at Venice.¹ It is possible also that he is the 'Maestro Bartolomeo' who went to Constantinople with Gentile Bellini, when the sultan requested the signory to send him a portrait painter and a sculptor.² This supposition is plausible, as he was in the habit of signing his works with his Christian name only, and we know of but one other contemporary artist called Bartolomeo, who though eminent as an architect had too little reputation as a sculptor to have been sent to a foreign country.³

Works
attributed
to Bar-
tolomeo
Bon.

A.D. 1473.

A.D. 1472.

We now come to that time when the Renaissance style, so-called from its re-adoption of classical forms, was introduced at Venice. This name was not justified by an absolute imitation of Greek and Roman architecture until the sixteenth century, when Palladio, enslaved by the precepts and rules of Vitruvius, produced his cold copies of the art of a bygone time. Though Alberti and

Introduc-
tion of the
Renaiss-
ance style
at Venice.

bution as hazardous, suggests that perhaps it may be by the Massegne, and says what is true that he finds in it that idealism which seeks to express sentiment rather than form, and none of the naturalism which forms the base of the fifteenth-century art.

¹ Maniago, *Guida nel Friuli*, p. 59.

² Doc. inéd. trouvés par M. de Mas Latrie, *Gazette des Beaux-Arts*, liv. du 1^{er} mars 1866, p. 286, et seq.

³ Bartolomeo Buono, architect of the *Procuratie vecchie*.

Brunelleschi, who originated the movement in Tuscany before the middle of the fifteenth century, yielded in some degree to the genuine enthusiasm of their time for antique literature and art, they showed independence and originality in their architecture, and clothed their own ideas in a foreign language without losing the idiomatic beauty of the original, using the cornices, friezes, and other accessories of Roman architecture to ornament buildings strictly adapted to the wants of their own time, and thus despite such classical elements keeping them thoroughly Italian.¹ Such was also the case with Pietro Lombardo, and Antonio Giovanni Bregno (commonly called Rizzo or Riccio²), both of whom claim to be the pioneers of the Renaissance movement at Venice. The honour may be fairly divided between them, as though Rizzo was the older of the two and first used its elements there, the works of Pietro Lombardo had a much greater influence upon the establishment of the style. Rizzo was born at Verona, and formed his taste by the study of the noble Roman ruins which are still her pride, but he is called a Venetian in documents of the time,³ from having spent the greater part of his life at Venice, where he was superintendent of the Bottega di Tajapiera—the workshop for the sculptors and stone-cutters connected with the palace.⁴ Rizzo's labours were interrupted by a journey to Scutari, in company with

Antonio
Bregno,
born about
1430.

A.D. 1464.

A.D. 1474.

¹ As for instance the Palazzo Strozzi at Florence, with its magnificent cornice which was imitated from an antique fragment at Rome; the Palazzo Riccardi, and the Pitti; all original and national buildings inspired by but not copied from the antique. So also the finest Renaissance palaces at Venice, such as the Grimani, which though classical in style are at the same time Venetian, and quite unlike any buildings ever erected at Athens or Rome.

² Scardeone, Vasari and Sansavino have all fallen into the blunder of identifying him with the renowned bronze-caster Andrea Riccio of Padua. He has also been confounded with Lorenzo Bregno (perhaps a relative) a mediocre sculptor who flourished about 1510.

³ As for instance in the decree of 1483 by which his salary was raised he is called Antonius Riecius Venetus—because as Morelli (notes to l'Anonimo, p. 97) remarks, he had long held the office of ingegnere or architect to the Illustrissima Signoria di Venezia. Coluccio speaks of him as a Veronese, as does Zovenzorno in a sonnet to 'Crispo Veronensi marmorario clarissimo' and his biographer Dott. C. Bernasconi in a pamphlet entitled *La Vita e le opere di Antonio Rizzo, architetto e scultore Veronese*, Verona, 1859.

⁴ Bernasconi, pt. i. p. 13, and Cadorin, p. 142. The stone-cutters (scarpellini) and the sculptors (scultori) at that time both belonged to the guild of the Tajapiere and both worked as architects. In 1723 they were separated into distinct guilds through the agency of the sculptor Ant. Conadino.

Antonio Loredano and Count Aloise Quirini, who went to defend that town against the Turks. His knowledge of the art of defence proved so valuable, and his brave conduct during the siege attracted so much notice, that on his return to Venice, after being severely wounded, the Senate gave him a twenty years' pension. A few years later, when a portion of the ducal palace had been destroyed by fire, he received the appointment of head architect, with a salary of 125 ducats a year, which was soon after increased to 200, in consideration of his having closed his workshop that he might the better serve the Signory, although it brought him in three times the amount of this salary. His duty was to superintend the sculptural as well as the architectural restorations and in the decree by which his salary was raised, he is spoken of as indispensable to the welfare of the building.¹ Unfortunately the unbounded confidence of the Signory was not justified by his conduct. Much of the public money had been appropriated to his own private uses during thirteen years, and when suspicions were awakened and investigations were about to be commenced he fled from Venice to Foligno, where he soon after died.² 'Excellent architect, illustrious geometrician, most skilful sculptor, and most gifted superintendent of the workmen attached to the ducal palace'³ are the appellations given to Rizzo in a decree appointing him to be chief adviser in the restoration of the duomo of Vicenza. The invention of a new and highly approved system of constructing windmills proved him a skilful mechanician; at Scutari he showed himself an able military engineer; at Venice, a skilful architect and able sculptor. In this latter

A.D. 1483.

March 14,
1498.

A.D. 1488.

¹ 'Le figure come tutte altre cosse necessarie alla ditta fabbrica' (doc. dated October 10, 1491, published by Cadorin, p. 63, nota 19, and reprinted by Dr. Bernasconi, *op. cit.* pp. 11, 12).

² Sanuto, vol. i. pt. ii. p. 27, says that Rizzo expended 19,000 ducats while in office, the greater part for his own private uses. Malipiero, *Illustrazioni delle due Statue di Adamo ed Eva*, p. 1, tells the story and adds, 'Emigrò a Foligno e poco dopo morì.' One would be glad to doubt the truth of this story, and some grounds for doing so may be found in the decree appointing his successor which simply speaks of Rizzo as absent; but it is circumstantially told by several Venetian writers of authority, and accepted as true by his enthusiastic panegyrist and fellow-countryman Sig. Bernasconi who would certainly have proved its falsity had he been able to do so. He attributes the silence of the senate to honourable motives of delicacy towards an aged artist of genius who had rendered them long and useful service (*op. cit.* p. 22).

³ Morelli, notes to l' Anonimo.

capacity we can only judge him by statues of Adam and Eve (in niches opposite the Giant's Staircase) which he is supposed to have made soon after his first arrival in Venice.¹ The contrasted action of the figures shows a just appreciation of the subject. Each holds the fatal apple, but while Eve looks down as if convicted of sin, Adam places one hand upon his breast, and raises his eyes to heaven as if seeking to justify himself. The fair flow of line and well-contrasted action of limb and muscle make this figure superior to the common run of architectural statues. The overcrowded, ugly, and disjointed monument to the Doge Nicolò Tron at the Frari and the statuettes upon it, ascribed to Rizzo, do not raise our estimate of his merit. During his long connection with the ducal palace he designed and constructed the Giant's Staircase² as well as the façade opposite to it,³ and a considerable portion of the façade upon the side canal. His biographer endeavours to prove that he built San Giobbe, Sta. Maria de' Miracoli, the Palazzo Vendramin Calergi, and other famous edifices which have been always attributed to Pietro Lombardo, and puts forward his claims with a show of argument which proves how difficult it is to get at the truth in questions where civic pride is enlisted. On the other hand we have the Venetian writers backed by tradition, equally warm on Pietro's side, while nothing which we absolutely know to be Rizzo's work warrants a belief that he could do anything so good.

The Lombardi.

The name Lombardo is in all probability a patronymic applied to many North-Italian artists, not necessarily related to each other.⁴ Pietro Lombardo, who was the son of a marble-worker at Venice named Martino, had three sons—Tullio, Antonio, and Giulio, architects and sculptors of different degrees of merit belonging to the body of workmen attached to the ducal palace under Rizzo's direction, for which reason Tullio and Antonio as well as their

¹ These statues were not set up in their niches till about 1471, but Morelli thinks they were made about 1462. A group of the doge Cristoforo Moro kneeling before the winged lion, perhaps by Rizzo, which stood above the upper arch of the façade was thrown down in 1797.

² Giovanni da Spalatro, Aloise di Pantaleone, M. Domenico and Stefano Tagliapiera also assisted Rizzo in this work. The delicate ornaments upon it were sculptured by Domenico and Bernardino da Mantova scholars of Rizzo.

³ Completed under the doge Cristoforo Moro, who died in 1471.

⁴ This opinion is stated by Temanza, *op. cit.* p. 125.

father have been called his scholars.¹ We are however inclined to believe that Pietro, who was a man of about the same age as Rizzo, and who although his position at the palace was subordinate stood beyond its precincts in a perfectly independent light, rivalling Rizzo in reputation, himself instructed his sons.² Rizzo showed the value which he attached to their services, by obtaining for them a dispensation from the law which forbade any artists connected with the palace to buy or sell objects pertaining to their art. That Pietro stood high as an architect in 1480, may be presumed from his having then received a commission to build the church of Santa Maria de' Miracoli, after one of many designs offered in competition by the most eminent architects. Although he had this important affair on his hands he left it at the request of Bernardo Bembo, then Venetian governor of Ravenna, in order to make the tomb of Dante.³ The manner in which he acquitted himself of a task which none but the greatest of artists could have worthily accomplished, and to be allowed to undertake which Michel-Angelo soon after vainly aspired,⁴

Pietro
Lombardo.

A.D. 1486.

The tomb
of Dante.

¹ Vide Temanza, pp. 79, 80; Cadorin, p. 140; and Selvatico, p. 185; and the commentary to the Life of Vittore Scarpaccia, Vasari, vi. 128. Other Lombardi were: Ser Giovanni de Ser Tullio, mentioned as a witness to a deed, dated November 20, 1515, preserved at the Museo Correr. Vincenzo was the son of Antonio, and Sante the son of Giulio. Tullio II. and Girolamo were sons of Sante. Martino II. and his son Moro are not certainly known to have belonged to the same family.

² Pomponius Gauricus *De Sculptura*, a work published in Pietro's lifetime, says that they were rivals.

³ After Dante's death his remains were buried in a stone sarcophagus by his friend Guido Novello, whose exile and death prevented him from carrying out his intention of giving them a more fitting resting-place. In 1692 the Bembo monument having been much injured was restored at the expense of the city, and the chapel in which it stands was erected in 1780 by the Cardinal Luigi Valenti Gonzaga. The bones of Dante were supposed to have been removed from their original resting-place by the Franciscan friars in 1519 when they feared that Pope Leo X. would order them to be taken to Florence, but in June 1865 a wooden chest was discovered in the wall adjoining the chapel of Braccioforte, within which they were found complete, together with a paper stating that Fra Antonio Santi, chancellor of the convent of San Francisco, had placed them there for safe keeping in the year 1677. This discovery having been made at the very time when the Florentines were preparing to inaugurate a statue of the poet on the Piazza di Sta. Croce, with the ceremony befitting an occasion looked upon as the consecration of the newly-achieved independence of Italy, created a great sensation, and was received by many as a token of Dante's share in the consummation of the work to which he had so powerfully contributed by his life and writings.

⁴ See *Tuscan Sculptors*, ii. 35.

was so unworthy of the greatness of the opportunity offered, that we cannot suppose he was led to accept it by any strong feeling of enthusiasm for Dante, or that he addressed himself to its accomplishment with any deep sense of responsibility, else here if anywhere he would have exhausted his skill in carving upon it arabesques and ornaments even more beautiful than those by which he afterwards made his reputation at Venice. Instead of doing so he made a cold and lifeless alto-relief of the 'altissimo poeta,' seated before a reading-desk with books lying upon it, which harmonises but too well with

‘The little cupola more neat than solemn’

under which it is placed. He also sculptured a S. Apollinare and a winged lion to stand upon two columns in the Piazza of Ravenna,¹ before returning to Venice. Called upon by the directors to complete the plan accepted for Sta. Maria de' Miracoli by adding to it the chapel of the Sanctuary, he signed a new contract with them, by which they agreed to furnish him with building materials, and to pay him an annual salary of 60 ducats.³ It seems almost incredible that eight years sufficed for the construction and ornamentation of this church, which is one of the most elaborate examples of Renaissance architecture. Without and within its walls, doorways, and pilasters are covered with leaves, flowers, birds, and strange creatures born of a fancy wayward but ever logical in its deductions from nature, not carelessly carved, but conscientiously worked out in every detail with equal taste and skill. The rich balustrades of the staircase leading to the chapel of the Sanctuary are adorned with small half-figures of the Virgin, the Angel of the Annunciation, St. Francis and Sta. Chiara, and the pilasters and

Sta. Maria de'
Miracoli,
A.D. 1484.

¹ When Ravenna lapsed to the pope, the winged lion was replaced by a statue of San Vitale. Temanza, p. 81, says the S. Apollinare was sculptured by Pietro Lombardo, and not by a hypothetical artist named Pietro da Ferrara. See Baruffaldi, *op. cit.* vol. i. p. 215, note 1.

² Selvatico, *op. cit.* p. 186, says that this chapel is *undoubtedly* by Pietro Lombardo. Bernasconi who denies it, see *op. cit.* p. 42, says that it is incredible that this chapel should not have been comprised in the original plan, as it was for the sanctuary that the Venetians wished to build the church. When it was proposed to build it in honour of a wonder-working image of the Virgin, 80,000 ducats were collected for the purpose in a few months, and a board of management composed of six patricians was appointed to superintend all affairs connected with it (Temanza, *op. cit.* p. 82).

panels about it are filled with ornaments inspired by but not copied from the antique. One of the Lombardi, supposed to have been either Pietro or his father Martino, erected about the same time the Palazzo Vendramin Calergi. Pietro also built the now demolished churches of S. Cristoforo at Murano, S. Andrea on the island of the Certosa, and perhaps that of Sta. Maria Mater Domini.¹ But did he build the magnificent chapel of the doge Cristoforo Moro at San Giobbe, and sculpture the exquisitely-adorned doorway through which the church is entered?² These are questions which cannot be positively answered, though much of Pietro's fame depends upon them. If we accept him as the sculptor of the ornaments at Sta. Maria de' Miracoli we can see no difficulty in believing him to have previously sculptured those of San Giobbe,³ which like them are marvels of Renaissance work, but we must suppose that some other artist sculptured the figure-work there, as it is greatly superior to anything of the kind which we possess by Pietro. The portal of San Giobbe is surmounted by a round arch, and has a broad architrave, which rests upon two Corinthian pilasters covered with the most delicately-sculptured convolvulus plants, upon whose winding stems sit all but living birds. The architrave is adorned with symmetrically-arranged leaf-work; the capitals of the pilasters are composed of acanthus leaves and ox-skulls, from whose horns hang festoons which are twined about the flower-filled volutes; and the cornice and archivolt are enriched with architectural details borrowed from the antique. Statuettes of SS. Francis, Bernardino of Siena,⁴ and a bishop are placed on the arch and at the ends of the entablature, and the lunette is filled with a bas-relief representing SS. Francis and Giobbe kneeling in prayer on either side of a little mount, upon which rays of light descend from heaven. The more we regard these sculptures the more we are convinced that they are the work of several

Various works attributed to Pietro Lombardo. A.D. 1481.

In 1471.

San Giobbe.

¹ Temanza affirms that he began it and that it was completed by Jacopo Sansavino. Selvatico thinks it much more modern.

² Selvatico thinks it probable (*op. cit.* p. 285). Zanotto asserts it (*Guida di Venezia*, p. 335, note 1). Bernasconi denies it.

³ The Cappella Maggiore at San Giobbe must have been built before 1471 as in that year the doge Cristoforo Moro died, and not earlier than 1462 as the ducal bonnet is introduced with his coat-of-arms (Selvatico, p. 234).

⁴ The doge Cristoforo Moro was the friend of San Bernardino da Siena, who it is said when preaching at Venice predicted that he would sit on the ducal throne (*Storia dei Dogi di Venezia*).

hands; if the arabesques and architecture of the door, and perhaps the statuettes, are by Pietro, the bas-relief, which is dry and precise in its style and forms, can hardly be his. So also in the Cappella Maggiore the ornaments, and the grave-slab of the doge,¹ which is enframed in a border of exquisitely-sculptured arabesques and bears the ducal arms in its four corners, are his, but some other artist sculptured the Evangelists in the spandrils of the internal arches, and the charming angels which support them. Their Tuscan air, which is unmistakeable, lends strength to the tradition that an artist bred in that school worked in this church, and traces of a Florentine hand are also visible in the taste of certain ornaments and mouldings about the Grimani chapel, and in the terra-cotta Evangelists upon its roof.

A.D. 1499.

When Antonio Rizzo fled from Venice, Pietro Lombardo was appointed to succeed him, and filled this post during the remainder of his life. He completed the internal façade of the palace, and superintended the construction of other public buildings, among which the clock tower on the Piazza of St. Mark is generally included.² While occupied at Sta. Maria de' Miracoli, Pietro

A.D. 1483.

Works at
Treviso.

A.D. 1485.

received the commission for reconstructing the great chapel in the duomo at Treviso and erecting a monument to Monsignor Zanotti, who had left a large bequest for these purposes. He made the necessary designs, and bound himself to execute them with the assistance of his sons, but did not probably do so till some years later. The ornamental marble-work upon the tomb would be alone sufficient to establish our sculptor's reputation as unrivalled in his peculiar branch of art. The sarcophagus rests on a projecting base supported upon consoles, and is adorned with statuettes. Upon its front are sirens holding vases in their hands, and rich leaf-work; and an eagle with spread wings. Its most remarkable feature is an exquisite sculptured frieze, which seems to have been worked out with a needle rather than with a chisel, so finely and delicately is it wrought. Pietro also made the tomb of the senator Onigo in

¹ Cristoforo Moro reigned from 1462 to 1471. 'Guercio e piccolo di statura, mal voluto (dice il Sanudo) dal popolo per la sua avarizia, e in fama d' ipocrita e vendicativo, beneficando però nel suo testamento i poveri, i frati, e le chiese.'—Romanin, *op. cit.* vol. iv. ch. iii. p. 357.

² Selvatico doubts this (*op. cit.* p. 196) because, according to Sanudo, the tower was built in 1466 before Pietro was attached to the service of the republic.

the church of San Nicolò, at Treviso, which is composed of two sarcophagi, the upper one ornamented with leaf-work and an eagle placed in the centre of the front panel. A life-size statue of the senator, evidently a faithful portrait, stands above the cornice, between two shield-bearing pages of graceful design. The lower sarcophagus, which rests on consoles and serves as base to the upper, is adorned with profile heads of Roman emperors in flat relief, and with 'putti' bearing cornucopiæ.¹ In the beginning of the new century Pietro was employed in building the duomo at Cividale in the district of Friuli,² but he certainly returned to Treviso a few years later to assist Fra Giocondo da Verona in constructing the city fortifications, and then made the doors of the churches of San Guaronta and San Tommaso. According to some authorities he was later elected gastaldo, or chief officer of the guild of the scarpellini.³ This however seems to be doubtful, as he is generally supposed to have died at Venice three years before.⁴ The bronze monument to Cardinal Zeno at St. Mark's is said to have been made under his superintendence, but we know by documentary evidence that the artists who constructed it were the otherwise unknown sculptor Paolo Savii, and Pier Zuano delle Campane (a scholar of Alessandro Leopardi), who cast the heavy and uninteresting statues of the Madonna and Child, and SS. John and Peter for the altar.⁵ The monument, which occupies the centre of the chapel, consists of a mortuary couch supported upon a quadrilateral base with six large figures at its corners and sides. Between the statues are panels adorned with female figures in relief, holding branches in their hands.

A.D. 1502.

A.D. 1509.

A.D. 1514.

A.D. 1511.

Tomb of
Cardinal
Zeno at
St. Mark's.

A.D. 1515.

¹ A sculptured altar near the great door of the church, inscribed 'Franciscus Bettignolo ded. mortuus est 1491,' is probably by the Lombardi, as well as the tomb of the apostolic legate, Nicolas Franco (elected A.D. 1501), in the chapel of the Sacrament at the Duomo. The statuettes of SS. Peter and Paul upon the altar, and the bas-reliefs of the four Evangelists in roundels upon the roof may also be their work.

² *Lettere sulle Belle Arti Trevigiane*, p. 311.

³ Temanza, p. 91.

⁴ This date is adopted by Selvatico, p. 180, and by the commentators of Vasari, vol. vi. comm. p. 129.

⁵ The commission for this work was first given to Leopardi and Antonio Lombardo, who speedily quarrelled. Leopardi was then dismissed, and Zuane di Alberghetto, with Pier Zuane delle Campane, were appointed to assist Antonio. As matters still went ill, the superintendence of the work was given to Pietro Lombardo, who agreed to design the figures which Zuane delle Campane was commissioned to cast in bronze (Selvatico, *op. cit.* p. 190).

Tomb of
Pietro
Mocenigo.

A.D. 1474
1476.
A.D. 1488.

Statuettes
by Pietro
Lombardo.

Tullio
Lombardo.

Bas-reliefs
at Padua.

The bronze effigy of the cardinal is robed in a vestment carefully worked out in raised patterns. The features are individual, and the statue is conscientiously wrought, but it wants that tender sentiment found in so many sepulchral effigies of the last century, which never fails to awaken our sympathy. Pietro is said to have assisted his sons in making the monument of the doge Pietro Mocenigo at San Giovanni e Paolo, but we suspect he did little more than sketch its general design, as neither in style nor conception does it resemble his other monuments, which have nothing allegorical about them and are richly ornamented. Here on the contrary we have statuettes of Roman warriors and bas-reliefs of the Labours of Hercules, in allusion to the military prowess of this gallant doge who was famed for his victories over the Turks, and arabesque-work upon the side pilasters and archivolt which is not comparable to that upon the Trevisan monuments. In figure-work Pietro was out of his element, and he rarely attempted it. The only statuettes at Venice attributed to him are those upon the balustrade of Sta. Maria dei Miracoli, and those of SS. Anthony, John, and Jerome, at San Stefano. Where his design demanded their introduction, as in the monuments at Treviso, his sons Tullio and Antonio probably sculptured them.

Both these artists were clever sculptors, especially Tullio, who has been called not only the best sculptor of his family, but of Venice. Though an artist of distinguished merit his style is cold and monotonous, and his compositions are seldom felicitous. Take for instance his two large bas-reliefs in the Cappella del Santo in the church of Sant' Antonio at Padua.¹ One of them represents a youth healed by St. Anthony, after he had cut off the foot with which in a moment of anger he had kicked his mother. This scene is represented by ten persons, whose hair is elaborately arranged in small curls, standing like a row of lay figures, unmoved spectators of the equally unmoved sufferer, whose body stretched across the composition produces a series of lines most disagreeable to the eye. The second, which is equally wanting in life, illustrates the Scripture text 'where a man's treasure is there will his heart be also,' by the representation

¹ Gonzati, *op. cit.* vol. i. p. 104, doc. 98, gives the contracts for these bas-reliefs made with Tullio Lombardi in 1500 and 1501, for 250 ducats apiece. His receipt for full payment is dated December 2, 1525.



of St. Anthony discovering the heart of a miser lying in his money chest. To feel how meaningless and weak are these conceptions, we have but to cross the church to the high altar and look at the treatment of both subjects by Donatello, who sets forth his stories with point, vigour, and clearness; never distracts the eye from the main centre of action; is true to nature and sentiment in every line and detail, and charms us by his incomparable style.

We look in vain at Venice for something better calculated to sustain Tullio's great reputation. The angels which support an altar at San Martino are without expression, and monotonously uniform in drapery and action. The Christ and the Twelve Apostles in relief at San Giovanni Crisostomo, are carefully draped and smoothly worked, but wanting in life, and stiff in arrangement. If the bas-relief on the façade of the Scuola di San Marco, (see Plate XXIV.) which represents St. Mark baptising S. Ansiano, be really one of Tullio's works, it must be classed as his masterpiece. The kneeling saint is reverent and simple, St. Mark dignified, and both figures contrast well with that of a woman in the background, whose face is full of animated expression, and her action eager and full of life. The composition is so good, the treatment so sculptural, and the gradation of relief so well managed that we hesitate to attribute it to Tullio. His hand is however clearly recognisable in other marbles equally unauthenticated, as for instance in some of the bas-reliefs from the Palazzo Suffiolo near Modena, which are said to have been sculptured by him and his brother Antonio for the Duke Alfonso d' Este, to decorate the Palazzo Belriguardo at Ferrara. Four of these reliefs, which represent classical subjects,¹ are in the same cold and unsympathetic style as the bas-relief by Tullio in the Cappella del Santo, though they are more highly finished. The remainder which consist of griffins, eagles, tritons, and arabesques, are excellent examples of Renaissance ornament, and worthily represent the

Angels at
San Mar-
tino.

Bas-relief
at the
Scuola di
San
Marco.

Bas-relief,
formerly
at Ferrara.

¹ When the dukes of the house of Este left Ferrara they brought with them many precious works of art, including these bas-reliefs, and placed them in the Palazzo di Suffiolo; this eventually came into the possession of Count d'Espagnac who brought the marbles to Paris. The Cav. L. N. Cittadella, director of the public library at Ferrara, states that nothing is known of their history at Ferrara, and that no mention is made of them in the Boschini MS. In one of the meetings of the 'Deputazione di Storia Patria' at Modena, Sig. Malmusi read a paper about these marbles and suggested that they perhaps formed part of the works of art executed at Belriguardo di Ferrara for Duke Alfonso I. by the Brothers Lombardi.

Tomb of
Giovanni
Mocenigo.
Statues of
Adam and
Eve.

Nov. 17,
1530.

Antonio
Lombardo.
Bas-relief
at Padua,
1505.

Died 1516.

Anonym-
ous mar-
bles at-
tributed
to the
Lombardi.

school of Pietro Lombardo. There is no proof that Tullio visited Ferrara, so that the belief of his participation in these works is simply based upon resemblance of style. We have yet to mention the uninteresting monument to the doge Giovanni Mocenigo, which he sculptured for the church of San Giovanni e Paolo, and the coarse and vulgar statues of Adam and Eve in the Palazzo Vendramin Calergi, to which they were removed from the monument of the doge Andrea Vendramin in the same church. A few years before Tullio's death at Venice he worked with his father at Treviso, and sculptured the very beautiful eagle upon the sarcophagus of Bishop Zanotti's monument.¹ His brother Antonio is chiefly known to us by a large bas-relief in the Cappella del Santo,² representing one of St. Anthony's many miracles, by which an infant is made to bear witness to the innocence of its mother unjustly accused of infidelity. The work is altogether second-rate; the figures are clumsily proportioned, stiffly posed, and without expression. It gives us no proof that Antonio worked upon the already-mentioned bas-reliefs from the Palazzo Belriguardo, but one argument for it is to be found in the fact, that he was attached to the service of the duke Alphonso d'Este and resided at Ferrara during the last eleven years of his life.³

The anonymous marbles at Venice which have been classed as belonging to the school of the Lombardi, comprehend nearly all the Renaissance works produced between the last quarter of the fifteenth century and the middle of the sixteenth. One of the best among them is a bas-relief over a doorway in the museum of the ducal

¹ Tullio was buried at Venice in the church of San Stefano. See the Registri di San Stefano, MS. Cod. della Bib. Marciano, quoted by Morelli in his notes to l'Anonimo, note 102, p. 193.

² Gonzati, *op. cit.* vol. i. doc. 101. Antonio received 2480 lire for this bas-relief (*ibid.* p. 170).

³ It is certain that the two pretended families of Lombardi at Venice and Ferrara were in reality one and the same. Antonio di Pietro, who was the founder of the Ferrarese branch, came to Ferrara in 1505, was still in the duke's pay in 1515, and as we know from his widow's will was dead in 1516. His sons Aurelio, Lodovico, and Girolamo were all under age at the time of his death. Aurelio and Lodovico were in Ferrara in 1528. In 1530, or 1534, Girolamo went with his brothers to Loreto, and worked there. They afterwards married and settled in Recanati. Aurelio died in 1563. Girolamo left several sons, among whom were Antonio and Paolo, sculptors, and Pietro, sculptor and painter (Letter from the Cav. L. N. Cittadella).



palace, (see Plate XXV.) which represents St. Mark with a bishop and a saint, presenting the doge Lionardo Loredano to the enthroned Madonna, who by her somewhat impassive countenance and dignified presence reminds us of Giovanni Bellini.¹ The Divine Child standing upon her knee bends forward to listen to the aged suppliant, whose expressive face and clasped hands are full of character and truth. The long trailing folds of his ducal mantle are disposed with great skill, and worked out with great care. If it be hard to find a sculptor among the Lombardi capable of so admirable a work, it is equally difficult to find an author for the marbles of the Giustiniani chapel at San Francesco delle Vigne. This chapel is said to have been built by Agnesina Badoaro after the death of her husband Girolamo Giustiniani, and to have been decorated by Tullio, Antonio and Santi Lombardo.² The marbles are evidently by three different artists, but not by them we should say, as Tullio was dead at the time, Antonio though alive nowhere shows the requisite capacity, and Santi is only known to us as an architect. The earliest and best may perhaps have been executed before the chapel was built, a conjecture to which their style lends a colour of probability.³ They consist of a delicately-sculptured bas-relief of the Last Judgment, of an excellent statuette of St. Jerome (see Woodcut), and of statuettes of the archangel Michael, SS. Agnes, Anthony and James,⁴ which have much more

Lionardo
Loredano,
75th doge,
A.D. 1501-
1521.

Sculptures
in the
Cappella
Giusti-
niani.
A.D. 1532.



¹ Loredano seems to have especially cultivated the worship of the Virgin, for we find him again represented as kneeling before her, upon the 'quattrino,' a square coin which was struck during his reign (*I Dogi di Venezia*).

² Zanotti, *Guida di Venezia*.

³ Cicognara, *Storia della Scultura*, vol. iv. p. 338, ed. in-8vo, and Selvatico, *op. cit.*, both ascribe these works to the fourteenth century. The latter, at p. 381, says Jacopo Sansavino built the church in 1534. Sansavino, *Venezia Descritta*, p. 48, says the church was rebuilt in our day.

⁴ Selected by Agnesina Badoaro because their names were the same as those of certain members of her own family and of that of her husband.

spontaneity and freedom than the cold but highly-finished alto-reliefs of the Evangelists upon the walls of the chapel. Another less skilful hand sculptured the half-figures of prophets and the bas-reliefs, whose subjects are taken from the lives of our Lord and of the Virgin Mary.

Marble
parapet at
the Frari,
1475.

A.D. 1484.

Among the works of the transition period between the Gothic and the Renaissance, are the bas-reliefs upon the marble parapet around the choir of the church of Sta. Maria de' Frari. The panels in the spaces between its pilasters are adorned with half-figures of prophets and saints, whose heads are expressive, and whose hands and draperies show careful study. One among them is supposed to be the portrait of the unknown sculptor, who in the devise, 'Soli Deo Honor et Gloria,' engraved upon the cartel which he holds in his hand, disclaims all praise. Another unknown sculptor made the monument of Jacopo Marcello at the Frari.¹ It is one of the first examples of that departure from the noble type of tomb consecrated by long usage, and of the use of those incongruous elements, which gradually destroyed the solemn character of monumental art. The statue of the deceased stands erect upon the monument, with a banner in the hand, and male figures in Venetian costume bear up the highly ornate sarcophagus. The tomb of the doge Nicolò Tron shows still more plainly the decay of taste. It is a towering overcrowded pile four stories in height;² in the first are three niches with statues of the doge and the Virtues; in the second an epitaph and bas-reliefs of children with vases of fruit; in the third a sarcophagus with recumbent effigy and three statuettes; in the fourth seven niches with as many symbolical statuettes, and above them an arch within which is represented the Resurrection of our Lord, while on the top is a God the Father, with the Madonna and the Angel of the Annunciation. It is not necessary to enlarge upon the confused effect of such a monument, which proves to us that no richness of detail can compensate for the absence of simplicity and unity of design. Other Renaissance monuments at the Frari, in which the skilful hand vainly strives to make up for the want of pure taste and correct sentiment, are those of Melchiorre Trevisan, general of the Venetian

Melchiorre
Trevisan,
died 1500.

¹ A brave Venetian captain who perished under the walls of Gallipoli during the war between Venice and Ercole Duke of Ferrara.

² Perhaps designed by Antonio Rizzo.

republic, and Benedetto Brugnolo, and that of Pietro Bernardo, an ornate casket, flanked by two seated lions, crowned by a statuette, and supported upon a fluted cornice held up by consoles. Below this is a sarcophagus resting upon consoles shaped like Doric capitals, between which is an eagle with outspread wings. The senseless fashion of surmounting the sarcophagus with an equestrian statue of the deceased, which probably originated in the monument of Bartolomeo Coleoni at Bergamo, became so identified with the Venetian school as to be called 'alla veneziana.' If we recal the curtain-drawing angels, the still, straight-lined figure slumbering in death, and the sarcophagus storied with Scripture scenes and decorated with simple statuettes of the Virgin and the Angel, we feel how inferior the monuments of which we have been speaking are to those of an earlier date. The tomb of Jacopo Suriano at Santo Stefano is much better in style.¹ The arch, supported by Corinthian columns, is raised upon a richly-ornamented base, and contains in its lunette a bas-relief of the devotee presented to the Madonna by his patron saint. Below it is a sarcophagus, with the recumbent effigy of the deceased, resting upon griffins, between which stand two genii with torches in their hands on either side of a memorial tablet. To see what is considered by some writers as the crowning glory of Venetian monuments we must go to the church of San Giovanni e Paolo, and look at that of the doge Andrea Vendramin,² in which the Renaissance displays all its borrowed splendours. Corinthian columns supporting a triumphal arch; pilasters and a broad frieze covered with arabesques; a mortuary couch resting upon eagles, and based upon a sarcophagus adorned with niches and ornamented pilasters; wreaths, sculptured panels; and on the top a medallion, supported by syrens. The abundance of pagan elements is poorly balanced by the statuettes of Christian Virtues, placed about the recumbent effigy of the doge and in the niches of his sarcophagus, virtues which according to history Andrea Vendramin did not possess. Belonging to one of those Venetian families which were ennobled for services rendered to Venice during the Chioggian war,

Benedetto
Brugnolo,
died 1505.

Tomb of
Jacopo
Suriano.

Tomb of
the doge
Andrea
Vendramin.

¹ An eminent physician from Rimini.

² Cicognara speaks of this tomb as 'il vertice a cui le arte veneziane si spinsero al ministero dello scalpello.' Selvatico and others are equally extravagant in their praises, but Ruskin shudders at it and finds satisfaction in the thought that the man who designed it (Leopardi) was impure in spirit as in art.

he owed his election rather to his influential connections than to any personal merit, and his magnificent monument to his great wealth. Many of its accessories were sculptured by the Lombardi, among which were the vulgar statues of Adam and Eve¹ originally in the larger niches outside the columns now filled by personifications of military prowess; and the statuettes of Virtues which, if not by them, belong to their school. Its general design is said to have been given by Alessandro Leopardi, the most eminent bronze-caster of his time.² The date of his birth is unrecorded, but we know that he lived at Venice in the Contrada of Sta. Maria dell' Orto, that his studio was situated in the Piazza del Cavallo adjoining San Giovanni e Paolo,³ and that in the year 1487 he was banished from the Venetian territory for forgery.⁴ In the following year Andrea Verocchio died at Venice, while working upon the equestrian statue of the great condottiere Bartolomeo Coleoni (see Frontispiece), and the Senate knowing no other artist so capable of completing it as Leopardi, allowed him to return with a safe-conduct for six months, which it is to be supposed they afterwards prolonged indefinitely as there is no record of further exile.

Alessandro Leopardi.

Sept. 18, 1488.
Equestrian statue of Bartolomeo Coleoni.
Sept. 18, 1488.

It is necessary to recapitulate here the facts connected with Andrea Verocchio's residence at Venice that the reader may be able to judge what share each artist had in the production of this the noblest equestrian statue of modern times.⁵ Three years after the death of Coleoni, Verocchio, who had been for some time occupied in modelling the horse, heard that the Signory intended to call in Donatello's scholar Vellano of Padua to make the rider; greatly incensed he broke his model to pieces and fled to Florence, whence he defied the threats of his late employers. After an absence of seven or eight years he was induced to return by promises of double pay,

A.D. 1479.

A.D. 1488.

¹ Now in the Vendramin-Calergi palace.

² Zanotti, *op. cit.* p. 291, says perhaps the monument was designed by Leopardi. Temanza and Selvatico consider it probable that he was its author.

³ 'Elogio di A. Leopardi del Cav. P. Zandomenighi, Atti del Reg. Accad. in Venezia A.D. 1858.'

⁴ Selvatico, p. 221, says documents prove that Leopardi forged the name of a sailor called Marino Bernardo. The Cav. Zandomenighi in the above-cited eulogium, p. 18, endeavours to explain away the guilt of Leopardi, by representing him as the victim of a dissolute nobleman who employed him to make facsimiles of certain documents without telling him to what use he meant to put them, and who when discovered left him to bear the consequences.

⁵ See *Tuscan Sculptors*, ch. i., for an account of Colconi and the statue.

and complete liberty to make the whole group as he should see fit. Hardly had he resumed his labours when he was seized by an illness which proved fatal. In his will he requested that his scholar Lorenzo di Credi should be allowed to finish the horse which he had begun ('opus equi per me principiati'),¹ and although the safe-conduct granted to Leopardi states that he may reside in Venice in order to finish the horse and statue already commenced,² we can hardly suppose that Verocchio had modelled the rider, as the will makes no mention of it. Undoubtedly however he left behind him some small sketches in clay of the whole group, and these must have been placed in Leopardi's hands when the Signory commissioned him to complete the work. The general conception then belongs to Verocchio, but various reasons incline us to believe that Leopardi greatly modified it. He signed it as his own upon the surcingle of the saddle, 'A. Leopardi opus V. F.,'³ and he was known by the surname of 'del Cavallo.' Great artist though he was, Verocchio does not show in any of his works that feeling for the picturesque in art which we find embodied to so remarkable a degree in this noble cavalier with his stern countenance and proud bearing, who sits his horse as if he was made of iron, and would face a thousand foes without flinching. When we come to examine the head closely (see Woodcut) we find that it is modelled with a depth of line which gives it almost the appearance of a caricature, and treated with a boldness quite foreign to the dry

¹ Gaye, *Carteggio degli Artisti*, i. 369.

² 'Possa il detto Leonardo stare hic Venetiis ut tali modo possit perficere equum et statuam jam cum multa laude cœptam.'—*Registri del Consiglio dei Dieci*; Cicognara, *Isc. Ven.* ii. 297.

³ Temanza, *op. cit.* p. 110, thinks the F. means fudit, and thus limits Leopardi's share to the casting of Verocchio's model. Sansavino, p. 61, says that Andrea Verocchio sculptured this group. Cicognara, ii. 297, cites the inscription upon Leopardi's tomb at Santa Maria dell' Orto, in which he is only mentioned as having made the base on which the group stands; and says he considered it doubtful whether Leopardi made a new model or cast that of Verocchio. The Cav. Zandomenighi in his eulogium of Leopardi makes no scruple of assigning to him the honour of the whole work. Selvatico, p. 215, thinks that the horse was cast on Verocchio's model because the Florentine style which he detects in it approaches much nearer to the antique than that of any Venetian sculptor. Sanuto, lib. i. pt. i. p. 68, says: 'Il 21 de marzo 1496 fu scoperto el cavalo . . . et è da sapere che il maestro che lo fece e chiamato Alexandro de Leopardis.' Veneto. *Reg. del Consiglio dei Dieci*, 27 gen. 1495: 'A. Leopardus . . . ita perfecit statuam ill. Barth. Colloni . . . et equum ut ab omnibus magnis laudibus.'

precise manner of the realistic Verocchio, who carried into sculpture the careful habits of the goldsmith. That the statue might stand at a sufficient height above the pavement to produce its due effect, Leopardi made for it a lofty pedestal, justly admired for the harmony of its proportions and the elegance of its details. It is adorned



Standard
bases on
the Piazza
of St.
Mark's.

with six Corinthian columns, into whose capitals dolphins are introduced as emblems of the Sea-city which reared the statue, and with a very elaborate frieze composed of trophies and marine animals. It was exposed to public view on the 21st of March, 1496, to the great admiration of the whole city. The delighted Signory deliberated upon commissioning Leopardi to model and cast bronze gates for the Porta della Carta, but the project was abandoned, and in its place he was ordered to make three standard bases of bronze for the Piazza of St. Mark's. Each pedestal is supported upon three winged lions,

and decorated with figures and emblems typical of the wealth and power of Venice. Here are Nereids and Tritons bearing fruits across the sea, and ships and protecting deities with their attributes. The middle one is further adorned with a highly-finished head in profile of the doge Leonardo Loredano. Leopardi's great reputation is sustained by three richly and tastefully-ornamented candelabra at the Academy. Like most of the artists of his time he was a practical architect, for we are told that he made a design for the Scuola della Misericordia which was accepted, though never executed, and that he built the church of Santa Giustina at Padua after the plans of Antonio Rizzo. The date of his death is uncertain, but it must have been much later than is generally stated, as he was working at the Zecca in 1522,¹ and is spoken of by a Venetian author nineteen years later as

A.D. 1501
and 1506.

Cande-
labra at
the Aca-
demy.
Architectural
works.

A.D. 1507.

¹ Registri del Consiglio dei Dieci.

‘the new glory of our age, who shines like a star in the Venetian waters.’¹ Leopardi had several contemporaries who were not destitute of talent, such as Lorenzo Bregno, Zuane Zorzi called Pyrgoteles, Antonio Dentone, and Vittor Camello or Gambello,² who was sculptor, bronze-caster, and medallist. Gifted with remarkable powers of imitation, Camello counterfeited antique coins so perfectly that they deceived even the most expert. Sometimes in his portrait medals, as in the two of himself, he adopted the antique style; and then again, as in that of Gentile Bellini, followed, though he never rivalled, the great Italian medallists.³ His want of individuality, and tendency to imitate the most opposite styles, is observable in his marbles and bronzes. Thus his statuettes of the Twelve Apostles at San Stefano, and those of the Virgin, St. John the Baptist, and the Apostles at the Frari, are in a quiet simple style resembling that of the Massegne; while the two battle scenes in relief⁴ at the Academy are violent and exaggerated in action.⁵ We learn that rhyming was one of his accomplishments from the verses of Cornelio Castaldo, whose extravagant praise may be partially ascribed to gratitude for the medallion portrait which Camello made of him. We give the lines taken from one of Castaldo’s sonnets:—

Victor
Camello
born
1460 (?),
died 1539.

A.D. 1490.

A.D. 1500.

‘Chi vedrà di Camelo la scultura,
E di Camelo le onorate rime,
Convorrà che fra se tacito stime
Che du Cameli avesse la natura,
Perchè non cape in una creatura
Questa e quella virtù, tanto sublime.’⁶

¹ Pier Contarini in a book entitled *Argo Volgar*, printed in 1541; Cicognara, *Isc. Ven.* ii. 222, 297.

² Zani, *Enc. Met.* vii. 176, says that Camello was a Vicentine.

³ Among the medals of Gambello are those of Galeotto, marzo 1483; Pope Sixtus IV., 1484; an allegorical subject, 1490; the doge Agostino Barbarigo, 1486; the doge Andrea Gritti, 1523; Francesco Fasuolo and Cornelio Castaldo, juriconsults.

⁴ Made for the tomb of a Captain Briamonte.

⁵ Other works attributed to him are two figures which sustain a chimney-piece in a chamber of the ducal palace, a God the Father with angels and statuettes of SS. Anthony and Francis over the altar of the sacrament at St. Mark’s, the Gobbo del Rialto on the Piazzo del Rialto, a statuette of Mars over the great window of the façade of the ducal palace towards the Lagoon, a Justice on the Piazza at Murano, and the Slaves of the Contarini monument at Sant’ Antonio di Padua.

⁶ Zani, *Enc. Met.* vii. 176; and Morelli, notes to l’Anonimo, note 153, p. 249.

These verses are mildly laudatory compared with others addressed by Italian poets to artists far less eminent than Camello.¹ Those of the poet Guarino for instance upon a group of Venus and Cupid sculptured by Pyrgoteles, may be taken as a specimen:—

Pyrgoteles.

‘Pyrgoteles Veneti signum neque Coos Apelles
Nec vincet clari dextera Praxiteles.’

A.D. 1513.

This Pyrgoteles was in truth an artist of very mediocre talent. The Venus and Cupid celebrated in these swelling lines does not exist, but we may judge that it could not have been a very wonderful work of art from the feeble group of the Madonna and Child in the lunette over the door of Sta. Maria dei Miracoli, and the insignificant statuette of Sta. Giustina on the holy-water vase in the church of Sant’ Antonio at Padua.² Among the sculptors of some note at the latter end of the fifteenth century was Antonio Dentone, whose group of the Admiral Vittore Cappello kneeling at the feet of Sta. Elena, which originally stood above the door of her now destroyed church, is placed high up against the transept wall of San Giovanni e Paolo, near the door of the sacristy. The figure of the saint is not devoid of grace, nor the head of the admiral of truth to nature. Dentone made the monument to this admiral and that to Orsato Giustiniani at Santa Eufemia, both of which after being removed to the cloisters were broken up.³ The latter consisted of a sarcophagus with statuettes of the Virtues at its four corners, and a recumbent effigy.⁴ The Pietà in the sacristy of Sta. Maria della Salute which is attributed to him, shows complete ignorance of the rudimentary principles of bas-relief. The face of the Virgin is distorted by a grimace which looks as much like laughter as

Pietà at
the Salute.

¹ Camello had a son named Domenico who was the sculptor of a bas-relief, dated 1571, over an altar in the church of San Giuseppe at Venice.

² The record of payment for this statue published by Gonzati, *op. cit.* doc. 130, in which the artist is mentioned as M. Zuane Zorzi ‘dicto Pyrgotele,’ first revealed his real name. Zanotto, p. 305, note 2, erroneously speaks of him as Gio. Ettore Maria Lascari a sculptor who died of the plague in 1528.

³ Both Vittore Capello and Orsato Giustiniani, touched by the grief of the unfortunate doge Francesco Foscari, vainly endeavoured to obtain pardon for his son Jacopo when banished for the second time from Venice. Both distinguished themselves in the conduct of the Venetian fleet against the Turks. Giustiniani after filling many civil and military offices with great honour was so cast down by his defeat at Metelino that he retired to Modena where he shortly after died (Romanin, iv. 318).

⁴ Sansavino, lib. iv. p. 80; Cicogna, *Isc. Ven.* ii. 57.

grief; the lines of the figures and draperies are hard and angular, and the rocky landscape background is a specimen of the worst sort of pictorial sculpture.¹ With Lorenzo Bregno, who worked at Venice in the early half of the sixteenth century, we close our account of this period of the Renaissance. He perhaps designed the monument to the Admiral Benedetto Pesaro above the door of the sacristy of the Frari, and he sculptured the statue on the top of the sarcophagus which represents him standing with a banner in his hand, as well as the statue of Dionigi Naldo da Briseghella at San Giovanni e Paolo, and the statuettes of SS. Andrew, Peter and Paul above an altar in the church of Sta. Maria Mater Domini—all figures of little merit. None of these artists had any marked individuality. Some record of payment, or generally-credited belief, or mention by a contemporary author, alone connects them with such and such a monument or statuette. Lorenzo Bregno. A.D. 1510.

There was no sculptor at Venice in the beginning of the sixteenth century strong enough to found a school and stamp it with his impress.² Unfortunately Jacopo Sansavino,³ who came to bind all

¹ This relief was formerly in the Cappella Giustiniani at the church of the Certosini (Cicognara, vol. v.).

² Note—containing names and notices of sculptors of small repute of the sixteenth century:—

Bernardino Quatrini, tajapietra, contracted for certain works in the cloister of S. Antonio, A.D. 1503 (Cicogna, i. 364).

Francesco Quatrini, ditto, A.D. 1548, June 29, agreed to complete the façade of this church (ibid.).

Stefano di Cortero or Cortesi, tagliapietra, in April 14, 1592, buried at S. Margherita (Cicogna, no. 14, p. 284).

Sebastiano, tajapietra, 1506, contracted for work about the church (ibid.).

Bernardino Canozio, sculptor and architect, belonged to the Genesini family of Rovigo, 1501 or 1502, contracted to make the stalls of the Duomo di Ferrara adorned with intaglio and intarsia work, died about 1507 (Cittadella, *op. cit.* p. 58). He was son of Lorenzo Canozzi called 'del Coro' (see Gonzati, ii. 141-2).

Daniele di Bernardino Canozzi, D^o M^o Daniele da Laudinare, 'M^o d' intarsia e di prospettiva, negli anni 1509-12 e 13,' also worked in choir of duomo di Ferrara (ibid. p. 59).

Giovanni Giacco or Giachino, sc. Ven. fl. 1537 (Zani, x. 271).

Cristoforo del Legname, 1505, sculptured a bust of Matteo Piovano for the church of San Gimignano of which he was architect (Cicognara, iii. 110).

Niccolò Roccatagliata received 160 ducats for bronze statue of SS. George and Stephen (ibid. p. 344).

³ For an account of Jacopo Sansavino's career in Venice, see *Tuscan Sculptors*, vol. i. ch. ix.

Jacopo
Sansavino's
influence
at Venice.

these scattered forces together, was not an artist of sufficiently fixed principles to keep himself in the right path, or bring them back to it. Born and bred in Tuscany, nourished upon the antique, and having given proof in his early works of its effect upon his mind, his establishment at Venice promised the most beneficial results to art, but instead of stemming the current which was running in the wrong direction, he yielded to it, and by his teachings and example encouraged license in style and contempt of tradition. For forty years he was the acknowledged head of the Venetian school of architecture and sculpture, and without his sanction nothing was undertaken. How deleterious his influence had been was seen before his death, when his scholar Alessandro Vittoria dragged art down into the mad extravagances of the Baroque. The architects of this style, if style it can be called, declared war against the straight line, erased logic in construction from their system of art, and overloaded their buildings with meretricious ornament. Following their lead, sculptors twisted the limbs of their statuettes into the most impossible positions, hollowed out the folds of their draperies like chance furrows in broken rocks, and aiming altogether at novelty for novelty's sake, indulged in caprices of the chisel, false to nature and to taste. We do not propose to enter at any length into an account of this corrupt period, concerning which enough may be gathered from a sketch of the life of its leader who is the type of his school.

Sculptors
of the
Baroque
style.

Alessan-
dro Vitto-
ria, born
1525.

Alessandro Vittoria was the son of a respectable citizen of Trent, named Virgilio Vittoria della Volpe. When a very young man he came to Venice and entered the studio of Jacopo Sansavino, which was well furnished with casts and other materials requisite for study, and greatly frequented by young artists of the day. With a mind quick in its conceptions, extreme facility of hand, and taste unrestrained by correct principles, which alone could have checked the natural lawlessness of his disposition, Vittoria spent the years which he should have devoted to severe study, in modelling ornaments for public and private buildings in stucco, a material which allowed of rapid free handling, and was therefore peculiarly adapted to his habits of work. Even Sansavino was at last so shocked with the license of his pupil that he reproved him severely, in consequence of which Vittoria left Venice for Vicenza, where he remained for four years working for Palladio, who availed himself of his talents as a decorator, although his style must have displeased that rigid

A.D. 1549.

follower of Vitruvius. The friendship between Sansavino and Vittoria became warmer than ever, after the reconciliation which was brought about between them by their mutual friend Pietro Aretino, and which was followed by Vittoria's immediate return to Venice, where he was associated with his master as decorator of the buildings which he erected. The rich stucco ornaments of leaves, trophies, and grotesques in the ceiling of the library, and those in that of the 'scala d'oro' at the ducal palace, are examples of their co-operation, but it is to be remarked that Sansavino rarely entrusted any architectural enterprise to Vittoria, as their principles of construction were so opposite. After the death of Sansavino everything fell into the hands of Vittoria, without whose patronage no young artist could hope to succeed at Venice. Among the architectural works which he carried out was the rebuilding of the Cappella del Rosario,¹ at San Giovanni e Paolo, which was decided upon in consequence of a great naval victory gained over the Turks by the Venetian fleet, on the 'festa' of the Madonna of that name. He decorated the spaces between the pilasters disposed against its walls with colossal figures of prophets and sybils, conceived in his extravagant style. He also built the Scuola di San Girolamo and decorated it with many sculptures, but one of which, a bas-relief of the Crucifixion, has escaped destruction; and the Palazzo Balbi on the Grand Canal, whose façade is covered with vicious detail. The same facility of invention and handling, and the same corrupt taste, are displayed in the gigantic Caryatides which stand on either side of the doorway leading to the old library, and in the Evangelists in the church of San Giorgio Maggiore. The marble statues of St. Jerome at the Frari and San Giovanni e Paolo remind us of the works of Michel-Angelo's scholars, by their strained attitudes, their want of significance in expression, the position of their hands, and their exaggerated muscular development. His busts are more satisfactory than his statues. Among them is that which decorates his tomb in the church of San Zaccaria.² Those of Tommaso and Gaspare Contarini at Sta. Maria dell' Orto are excellent, they have life and individuality, and are well draped. Vittoria was twice married, and died at the age of eighty-five in his house at San Giovanni in

A.D. 1571.

A.D. 1582-1590.

¹ Lately destroyed by fire.

² 'Qui vivens vivo duxit e marmore cultus.'

Tiziano
Aspetti,

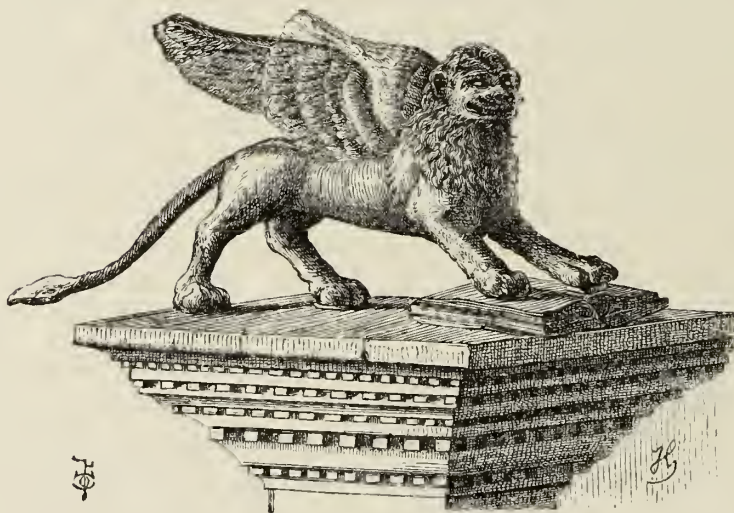
A.D. 1546-
1572.

Bragora, leaving a large sum of money to the poor, and to the convent of San Zaccaria. He had many scholars who without any of his merits aped his defects, and if possible surpassed him in extravagance of style; such for instance as Tiziano Aspetti of Padua, who cast the mannered and defective statues of Moses and St. Paul for the façade of San Francesco della Vigne, and the very faulty colossal figure in the passage-way leading to the Zecca. His busts of Marcantonio and Agostino Bragadino, and that of Sebastian Venerio at the Academy are less objectionable. Nicolò di Conti and Alfonso Alberghetti of Ferrara who made the wells in the cortile of the ducal palace were also scholars of Vittoria, as well as the unknown artists who made the bronze candelabra at Santo Stefano, the Salute, and San Marco.¹

¹ Venetian sculptors of the sixteenth century not mentioned in the text—

Domenigo di Bernardino tajapiera worked at San Giovanni in 1582 (Cicognara, iii. 88).

Bartolomeo Ridolfi, flourished last half of sixteenth century. He was the son-in-law of Falconetti the painter, scholar of Melazzo di Forlì. His works in Poland, where he long lived and died, obtained great reputation for him in that country. He adorned the Palazzo Chiericato at Verona (built by Palladio 1550-67) with stuccoes (Ricci, *op. cit.* iii. 328).



CHAPTER VI.

VERONA, VICENZA, PADUA, MANTUA, AND BRESCIA.

VERONA.

THE earliest sculptors mentioned at Verona are Magister Urso, or Orso, and his scholars Gioventius and Gioviano, whose names were inscribed upon a ciborium in the church of San Giorgio di Val Pulicella.¹ They are supposed to have been refugees from the Roman Campagna, who when Alboinus descended with his Lombard followers into Italy, fled with many natives of the invaded provinces to the Isola Comacina, and eventually became members of its famous body of architects.² In the ninth century we find a Maestro Pacifico, and three hundred years later a little band of sculptors, named Guglielmus, Nicolaus, Briolottus, and Adaminus, who took part in the decoration of the venerable church of San Zeno, which though founded in the sixth century was not completed till after the middle of the tenth, by the Emperor Otho I. Guglielmus, who has been identified with the Wiligelmus who sculptured the bas-reliefs and portal ornaments about the duomo at Modena,³ and Nicolò, who may perhaps be the Nicolò del Ficarolo who decorated the exterior of the duomo at Ferrara,⁴ made the rude bas-reliefs representing subjects (named in accompanying inscriptions) from the Old and New Testament, fantastic animals, knights on horseback,⁵ &c., &c.

Early
Veronese
sculptors.Sculptures
at San
Zeno.

A.D. 961.

¹ 'Ursus Magister, cum discipulis suis Juventius et Juvinus, edificavit hanc ciborium.'—Carlo Troja, *St. del Medio Evo*, vol. iii. p. 556.

² In note 7, this writer says that these men were Romani Longobardizzati (see also Ricci, *op. cit.* i. 175).

³ 'Salvet in æternum qui sculpsit ista Guglielmus,' inscription on façade of S. Zeno. (About Wiligelmus see chapter upon Sculpture at Modena and introductory chapter to *Tuscan Sculptors*, vol. i.)

⁴ See chapter on Ferrara.

⁵ One of the knights on horseback going to the chase is supposed to be meant for Theodoric who according to a legend was supplied with men and horses by the infernal powers.

which cover the walls of the façade on either side of the great portal.¹ The forms of the figures in these compositions are short and clumsy, their eyes are marked by round holes bored into the stone, painted black, and the draperies and accessories still bear traces of colour. In the lunette above the portal, San Zeno is represented standing on a dragon, surrounded by a crowd of people and knights on horseback. The doorway is closed by wooden doors covered with metal plates beaten out into reliefs of the very rudest description. They represent scenes from the Bible, and miracles worked by San Zeno. Their date is unknown, but as they are even more barbaric than the reliefs on the façade they are supposed to antedate them.² Briolottus made the baptismal font within the church, and the beautiful round window above the façade portal. His very original idea of making this window emblematic of Fortune's wheel shows him to have been an artist of thought and imagination. It is covered with little figures, some sitting, some climbing upon it, and some falling from it, and Latin verses are inscribed about it in which the fickle goddess says 'I elevate some mortals and depose others; I give good or evil to all; I clothe the naked and strip the clothed: in me if any one trust he will be turned to derision.'³

Briolottus.

¹ They are disposed in a double row. Those to the left beginning at the bottom represent—

- | | |
|-----------------------|--------------------------------|
| 1. Fantastic animals. | 5. Creation of animals. |
| 2. Do. | 6. Creation of Adam. |
| 3. Creation of Eve. | 7. Men on horseback. |
| 4. Disobedience. | 8. An animal devouring a deer. |

Those to the right represent—

- | | |
|-------------------------|-------------------------------|
| 1. The Kiss of Judas. | 7. Annunciation. |
| 2. The Crucifixion. | 8. Joseph Sleeping. |
| 3. Flight into Egypt. | 9. The Adoration of the Magi. |
| 4. Baptism of our Lord. | 10. Knights on horseback. |
| 5. The Adoration. | 11. Do. |
| 6. Simeon. | |

² Maffei, *Verona Illustrata*, 8vo ed. vol. iv. p. 111, gives no date. Gailhabaud, (*Hist. de l'Architecture du v^{me} au xvii^{me} siècle*) states his belief that they belong to two epochs, the latest having been made after a fire in MCLX.

³ 'En ego Fortuna moderor mortalibus, una
Elevo, depono, bona cunctis vel mala dono;
Induo nudatos, denudo veste paratos:
In me confidit si quis, derisus abibit.'—Ricci, vol. i. p. 490, note 75.

Zani, *Enc. Met.* vol. iii. (Parma, 1819) says that Briolottus was a Veronese, who lived between 1045 and 1110.

Adaminus carved his name upon one of the capitals of the double shafts which divide the entrance to the crypt.¹ These shafts support an architrave sculptured with reliefs of a fanciful character representing a centaur hunting a stag, a dead fox hanging on a staff carried by two cocks, birds sitting upon trees, snails, frogs, and imaginary animals.² These strange subjects are rendered in a spirited manner though barbarously drawn. We see how much better the Romanesque sculptors succeeded in ornamental work than in figure sculpture, by comparing it with the colossal San Zeno in the choir of this church, whose clumsy form and red painted face gives him the appearance of a huge doll. Nor did they succeed much better in carving figures in alto-relief of a large size, to judge by those about the portal of the duomo, which were probably executed in the early part of the twelfth century.³ In allusion to the popular tradition that the church was founded by Pepin, the artist has here introduced the paladins of Charlemagne; Roland with his stout sword Durindarda, and his companion Olivier, short thickset forms with staring eyes and vacant faces, with draperies and outlines marked by furrows dug into the stone. The symbols of the evangelists, the prophets, and some of the Virtues upon the architrave; the signs of the zodiac upon the archivolt; and a group of the Madonna and Child with men on horseback to the left, and a crowd of devils, animals, &c., &c., to the right in the lunette over this portal are all equally barbaric.

Sculptures
upon the
portal of
the duomo.

Although no other Italian city can boast such a number of pre-Revival sculptors as Verona, no school was developed there from their rude beginnings. Not one Veronese sculptor of the thirteenth century is known to us, and when in the fourteenth the lords of Verona wished to adorn their family burial-place with those superb Gothic tombs which make it one of the most striking and interesting cemeteries in Italy, they were obliged to send to Milan for Perrino and Bonino da Campione. Various works, such as the tomb of

Sculpture
in the
13th and
14th cen-
turies.

¹ Maffei, *Verona Illustrata*, iv. 123. The inscription is 'Adaminus de San . . . Giorgio me fecit.' The capital is given in Ruskin's *Stones of Venice*, vol. i. plate 17, and spoken of at pp. 313-14.

² See Appendix to *Stones of Venice*, no. 8, p. 362.

³ It is not known when the duomo was commenced. It was completed in the year 806. The façade was raised in the year 1115 to which time the style of the sculptures corresponds (Ricci, *op. cit.* i. 260, and ii. 609).

A.D. 1380. Santa Agata in the duomo; that of a knight, and another of a member of the Pellegrini family at Sant' Anastasia; and that of Giovanni Scaliger at San Fermo, are in their style, and may have been sculptured by them or after their designs, as the only Veronese sculptor of the time was Giovanni di Bigino, who made a statuette of St. Proculus for a monument in the church of San Fermo. We may then safely say that the first great Veronese artist was Victor Pisano, called Il Pisanello, who revived the neglected art of the medallist, and founded a school, which was illustrated by the scarcely less famous names of Matteo de' Pasti his compatriot, and Sperandio of Mantua. Both Pisanello¹ and Matteo de' Pasti² are mentioned as sculptors, and such they were in a restricted sense. Where indeed can we find more delicate shades of modelling, greater truth to nature, more exquisite taste in the use of costume and arrangement of drapery than in the profile heads upon Pisanello's medals, or bolder foreshortening than in those groups of mounted cavaliers with which he adorned their reverses? but until some marbles or bronzes, whether statues, statuettes or bas-reliefs, can be pointed out as his work he can hardly be classed as a sculptor. No trace of Pisanello's influence is perceptible upon those contemporaneous artists who sculptured the tomb of the Cavalier Cortesia Sarego in the choir of Sant' Anastasia, which consists of an equestrian statue placed 'alla veneziana' upon a sarcophagus, or the terra-cotta bas-reliefs from the life of our Lord

Giovanni
di Bigino,
fl. 1392.

Il Pisa-
nello, born
1380 (?),
died 1447.

Sculptures
of the
15th cen-
tury.

Died 1432.

¹ Tommasini, *Vita di L. Pigneria*, Amsterdam, 1669, says: 'Eminent Pisani pictoris et statuarii maxima toreumata quæ vocamus Italice medaglioni;' and Mons. Giovio, Letter to Duke Cosimo, November 12, 1551, published in Bottari, *Lett. Pitt.* v. 82 (ed. Milano, 1822), says that Pisanello was 'prestantissimo nell' opera de' bassirilievi;' but in the context his meaning is clear: 'E perciò si veggono di sua mano molte lodate medaglie di gran principi,' &c. &c. So also Facio, *De Viris Illustribus*, says: 'Picturæ adjecit fingendi artem. Ejus opera in plumbo atque ære sunt Alphonsus,' &c. &c. Tito Strozzi in his *Elegia* (Maffei, vol. iv. ch. vi. p. 298) says he surpassed Lysippus and Phidias, but this is a 'façon de parler' common at the time. Cicognara attributes to Pisanello the bas-reliefs at San Francesco di Rimini (see 8vo ed. vol. v. p. 554, in a note); but Alberti began to build that church in 1447 and Pisanello died about 1451 (see Comm. alla Vita di V. Pisanello, Vasari, iv. 179). Bernasconi, *Studii*, &c. (Verona, 1859), at pp. 5, 6, shows that he must have died before 1455, and was probably born about 1380. Vasari does not give the date of his death, but says he was 'assai ben vecchio.' About the bas-reliefs at Rimini see *Tuscan Sculptors*, vol. i. ch. vii.

² Maffei, *op. cit.* vol. iv. ch. vi. p. 300. Roberto Valturio in his work *De re Militari*, printed in 1472, speaks of Matteo de' Pasti as 'singolar nella pittura, nella scultura e nell' intaglio.'

upon the walls of the Pellegrini chapel, whose inordinately long-proportioned figures and clinging draperies indicate a Milanese influence; or the simple, pleasing, and well-draped statues of saints in niches upon the pilasters of a chapel in the left side aisle of Sant' Anastasia, which are adorned with arabesques and cherub heads in an excellent Quattrocento style.

In the preceding chapter we spoke at length of the most eminent Veronese artist of the fifteenth century, Antonio di Giovanni Bregno, detto Rizzo, we therefore pass on to the Cinquecento sculptors, of whom the most eminent was Girolamo Campagna, an able sculptor, but not strikingly individual. We first hear of him at Venice, employed to sculpture the statue of the doge Loredano, which forms part of a very mediocre monument designed by his master Danese Cattaneo da Carrara. At what period he made the bronze statues of the Madonna with the Angel of the Annunciation for the façade of the Palazzo del Consiglio at Verona, and that of the Virgin for that of the Collegio dei Mercatanti is not known. Mannered in style, affected in attitude and Baroque in drapery, they mark a phase of his career of which we have no other example, and lead us to suspect that he had fallen under the influence of Vittoria or some other of Sansavino's scholars, during his residence at Venice. After the death of his master he went to Padua, with a warm letter of recommendation from the painter Salviati to Benavides, a patron of art and artists, who was one of the persons appointed to name some fit sculptor to carry out a commission originally given to Cattaneo for a bas-relief in the Cappella del Santo at Sant' Antonio.¹ Through his influence Campagna obtained it,² and worthily fulfilled his promise to do all in his power to satisfy his employers, by endowing them with his masterpiece. The subject given to him was the resuscitation of a murdered man by St. Anthony who, according to the legend, had been miraculously transported from Padua to Lisbon that he might testify to the innocence of his own father who was unjustly accused of the crime. The bas-relief tells its story, is well composed, carefully executed, and though somewhat

Girolamo
Campagna,
born 1522.

A.D. 1542.

Bas-relief
at Sant'
Antonio.

A.D. 1573.

A.D. 1577.

¹ Gonzati, *op. cit.* doc. 93, vol. i. p. 166. The letter is dated November 27, 1573. For an account of Benavides see *Tuscan Sculptors*, vol. ii., life of Bart. Ammanati.

² Vincenzo de' Grandi, Gian Girolamo detto del Castello, Ant. Gallini and Francesco Segula competed with him for it.

- conventional in style surpasses the bas-reliefs by the Lombardi, Sansavino, and other sculptors of note, among which it is placed.¹ After completing it he established himself at Venice and married, but
- A.D. 1580. on the death of his wife he returned to Padua to make the elaborate and much overloaded bronze tabernacle which decorates the altar in the Chapel of the Holy Sacrament at Sant' Antonio. The remainder of his life was spent at Venice, where he produced many works, among which are small statues of Sta. Chiara (see Tailpiece) and St. Francis
- Other works by Campagna. at Sta. Maria de' Miracoli; a bronze group of God the Father with angels standing on a gilded globe,² and a heavy ill-proportioned
- A.D. 1591-1593. marble group of the Virgin and Child with angels at San Giorgio Maggiore; the figures in relief upon the Ponte del Rialto, of the Virgin and the Angel of the Annunciation and the patron saints of Venice; a Sta. Giustina over the door of the arsenal; statuettes of SS. Mark and Francis, and a bronze crucifix in the church of the Redentore; and the colossal figure of St. Sebastian at the Zecca. The date of Campagna's death is not known, but it has been fixed too late by those who confound him with another artist of his
- A.D. 1595. name, Girolamo the younger,³ who sculptured the very mediocre statue of Federico Duke of Urbino on the staircase of the ducal palace at Urbino, and who was still alive in 1623.⁴ The only other
- A.D. 1604. sculptors of this period are Giulio di Girolamo della Torre, who after having in his youth read law at Padua with great applause and gained some notice as an author, attained distinction as a bronze-caster and medallist;⁵ Giovan Battista, who made a crucifix for the duomo at Mantua which is highly praised by Vasari;⁶ and
- Giulio della Torre and other sculptors of the 16th century. Alessandro Rossi, who made a statue of San Bernardo Abate for
- A.D. 1531. A.D. 1584.

¹ Completed in 1577, and signed 'Hieronymus Campagna, Veronen. sculp.'

² Cost 1650 gold ducats. Girolamo was assisted in casting it by his brother Giuseppe (Cicognara, vol. iii. p. 267, and doc. 239, p. 342).

³ The suggestion that there were two Campagnas from Verona of the same name was first made by the Abate Zani. Gualandi, *op. cit.* serie v. pp. 75-78, gives the contracts which he thinks belong to Girolamo the younger. They are dated May 8 and April 27, A.D. 1604.

⁴ Temanza, pp. 519-28.

⁵ His treatise *De Felicitate*, published in 1531, was dedicated to his sister Paulina. Maffei, *op. cit.* vol. iii. lib. iv., places him among Veronese authors. In vol. iv. ch. vi. p. 301 he suggests that he may have made the bronze bas-reliefs on the Della Torre monument at San Fermo—but this is impossible as they are known to be by Andrea Riccio.

⁶ See Vasari, ix. 168.

the church of Sta. Maria at Carrara, and sculptured one of the ugly hunchbacks who support the holy-water vases in the church of Sant' Anastasia at Verona.¹

We cannot take leave of Verona without speaking of the beautiful marble candelabra in the duomo, which are first-rate examples of Renaissance ornamental work, and belong, judging from the more rounded character given to their salient portions, to the sixteenth rather than to the preceding century. Early Renaissance sculpture is always flat-surfaced, both in figures and ornaments, and its details, which here rather overcrowd the decorated spaces, are simpler and more delicately modelled. A certain Paolo, detto delle Breze, from Rome is popularly said to have sculptured them, but we are unable to say who this person was. Nothing in the works of the only Paolo Romano known to us indicates such excellence, nor did he ever (as far as we know) practise ornamental sculpture.

Marble
candelabra
in the
duomo.

VICENZA.

An excellent sculptor of ornament from Vicenza, named Girolamo Pironi, who lived in the first half of the fifteenth century, carved an elaborate pilaster for the Cappella del Santo in the church of Sant' Antonio at Padua.² The vines, the birds perched among their leaves and pecking at bunches of grapes, the snakes and snails, show loving and careful study of nature. At the foot of the vine lies the boldly foreshortened figure of a sleeping man. Another Girolamo da Vicenza,³ who flourished in the sixteenth century, made the tomb of Pope Celestine V. in the church of Sta. Maria Collemaggio, at Aquila in the Abruzzi; and about the same time a Vicentine sculptor, named Rocca, executed certain unknown marble-works for the Collegiata of Sta. Maria Maggiore at Spello.⁴ Vincenzo da Vicenza was a sculptor of ornament who worked at Trent in the church of Sta. Maria Coronata;⁵ and Nicolò da Cornedo

Girolamo
Pironi
and other
Vicentine
sculptors.

A.D. 1517.

A.D. 1515.

¹ Its pendent is said to be by Gabriello Caliarì the father of Paul Veronese.

² Signed, 'Hic P. faciebat.' Gonzati, *op. cit.* vol. i. p. 163, note 3, says date uncertain.

³ Leosini, p. 232.

⁴ Ricci, *op. cit.* iii. 90.

⁵ Ibid. iii. 337.

(a town in the territory of Vicenza) made a marble ancona of very little merit for a church at Trissino.¹

These few are the only sculptors known to us as natives of the city, whose chief artistic glory lies in having given birth to the renowned architect Palladio.

PADUA.

Tuscan
artists at
Padua.

A.D. 1230.

A.D. 1320.

Many renowned Tuscan artists resided at Padua between the thirteenth and the sixteenth centuries, and severally left behind them noble records of their presence. Niccola Pisano, the father of Italian sculpture, came in the thirteenth to design the basilica of Sant' Antonio; his son Giovanni is said to have sculptured the tomb of one of the Scrovegni, in their family chapel adorned by Giotto with frescoes which still provoke our wonder and admiration; Donatello in the fifteenth embellished the altars of Sant' Antonio with some of his finest bronzes; while Jacopo Sansavino and Bartolomeo Ammanati gave sad proof of the decadence of Tuscan art in the sixteenth, the one in the bas-relief which he made for the Cappella del Santo, and the other in the colossal statues for the palace of Marco Benavides. Among these artists Donatello was the only one who had a positive influence upon sculpture, through the young men whom he instructed to assist him in his labours.

Fra Cla-
rello da
Padova.

June 12,
1256.

A.D. 1292.

A.D. 1290.

In the days of Niccola Pisano we read of a monk who was both sculptor and architect, and who may perhaps have studied under him. This was Fra Clarello who when the joint army of the pope and the Venetians marched towards Padua to put down the iniquitous Ezzelino, took his place as standard-bearer in their ranks, and inspired them by his earnest exhortations. He is referred to in the annals of his convent as one of the architects of Sant' Antonio,² and again in the will of a certain Donato di Salomone as the sculptor of his monument,³ but we have no means of judging of his capacity, as his works have all perished with so many early marbles which once

¹ Cicognara, ii. 159. Faccioli, *Mus. Lap. Vic.* iii. 147, mentions a statue at Priabone by this sculptor.

² Gonzati, vol. i. part xvi. pp. 23 and 26.

³ To be made by Fra Clarello or by such other monk of the convent of Sant' Antonio as shall be deputed for the purpose (doc. 15, Appendix to vol. i. p. xiv. Gonzati).

adorned the walls and cloisters of the Paduan Pantheon. Among the most interesting of those which remain is a sarcophagus under the altar of the Cappella dei Conti,¹ in which, according to tradition, the body of St. Anthony was deposited when, after a five days' fight, the Paduans took it from the Convent of Arceria where the saint died, and brought it in triumph to the old church of Sta. Maria, which then stood on the site of the present basilica. Another sarcophagus of this time, adorned with the early Christian symbol of the vine, exists in the cloister of the Capitolo. It contains the bodies of Costanza d'Este,² and her husband Count Guido da Lozzo who, after having aided in the overthrow of Ezzelino, was exiled when his great popularity gave rise to suspicions that he aimed at putting himself in the tyrant's place. The earliest fourteenth-century sarcophagus at Sant' Antonio is that of the eminent juriconsult Rolando da Piazzola, through whose influence Jacopo da Carrara was made Lord of Padua, and the city for a time saved from falling under the rule of the Scaligers of Verona.³ It has a conical roof, like the late Roman sarcophagi, and is adorned with masks and mourning genii. Bartolomea degli Scrovegni,⁴ who is said to have been poisoned by her husband Masilio da Carrara shortly after their marriage, lies buried in a sarcophagus behind the altar of the Cappella di San Felice. Upon it are carved two awkwardly-posed angels supporting a throne chair, upon which the Madonna sits holding the infant Saviour in her lap.⁵ The large red marble sarcophagus in the chapel of the Madonna Mora, sculptured with two angels supporting the enthroned Christ, and with a man on horseback dressed in a long robe with a cap upon his head, is the burial-place of the Rogati, an ancient Paduan family. The stone effigy of a woman lying with her hands crossed upon her breast in the cloister of the Capitolo, represents the learned Bettina di San Giorgio, 'che fu di scienza un chiaro fonte,' being deeply versed in ecclesiastical jurisprudence,

June 13,
1231.

Oct. 24,
1295.

Tombs
of the
14th cen-
tury at
Padua.
A.D. 1310.

Nov. 1333.

A.D. 1340.

A.D. 1355.

¹ So called from Naimiero and Manfredino dei Conti who built it at the end of the fourteenth century (Gonzati, i. 234).

² Daughter of the Marquis Obizzo d'Este.

³ As it did under Masilio da Carrara, Jacopo's successor. He however regained the free signory of Padua, thanks to the league formed between the Venetians and Florentines against the Scaligers.

⁴ Sister of Enrico Scrovegno who built the Arena chapel. His sepulchral effigy is set into the wall of the sacristy.

⁵ Eng. at p. 35, vol. i. of Gonzati's work.

In 1358.

A.D. 1373.

A.D. 1382-
1390.

In 1373.

which she professed before crowds of students in the Archigymnasium at Padua. Rainerio degli Assendi, another renowned jurisconsult, lies buried in the same cloister, in a sarcophagus enriched with heavy foliated cornices, spiral columns, corner niches surmounted by projecting hood-like gables, and a rude relief of the Madonna and Child. One of the tombs in the passage way leading from this cloister to that of the Noviziato was erected to the memory of Manno Donato, a Florentine Guelph who fought for Francesco da Carrara, and died at Padua. His effigy clothed in armour lies upon the sarcophagus under a Gothic gable. Near it are buried the brothers Gerardo, Alberto and Giovanni Bolparo, in a sarcophagus of peculiar form. The best of these tombs is that of Federigo da Lavalongo, in the portico of the southern door of the church. The deceased with clasped hands, and feet resting upon two small lions, lies dressed in armour upon the sarcophagus, whose front is divided into six compartments containing small figures in a good and simple style, which represent him in the costumes belonging to the different offices he filled during his lifetime. In a fresco within the canopied recess he is seen kneeling before the Madonna.¹ The Gothic tombs at Padua differ from those at Venice in that there are no curtain-drawing angels or statuettes of the Virtues about them, and in certain architectural details. The bas-reliefs and statuettes are for the most part rather coarsely handled, with little sentiment.

Vellano
da Padova,
born 1430.

The first Paduan sculptor known to us by name after Fra Clarello, is Bartolomeo Bellano or Vellano,² the pupil of Donatello, and the master of Andrea Riccio, to which position rather than to his individual merits he owes his reputation; his compositions are confused and pictorial to excess, and his bronzes very inferior to those of his master and of his pupil. Greatly overrated by Vasari, and as much belied by Gaurico,³ who calls him 'ineptus artifex,' he was a clever bronze-caster and excellent in architectural ornament, but he wanted clearness and style, that subtle quality which is to art what perfume is to the flower.

¹ He was a Brescian condottiere who entered the service of Francesco da Carrara, fought bravely in many battles, and was several times elected podestà of Padua.

² The annotators of Vasari, vol. iv. p. 108, note 1, say he was born about 1430. The date 1408 given by some writers would make him too old to have begun to study under Donatello.

³ *De Sculptura*.

We first hear of Bellano as an independent artist at Rome, working for Pope Paul II. at the Palazzo di San Marco, where nothing by him now exists save the mutilated bust of the pontiff in a roundel over a door which opens from the great staircase upon the Loggia. We next find him employed at Perugia, in casting the bronze statue of this pope for a niche on the outside of the duomo.¹ A.D. 1467. As he is called Bellanus de Florentia in the contract for this statue, we may either suppose that he had been presented with the citizenship of Florence, or that he was so named in honour of his master.² He also made a medal of Pope Paul, who was very vain of his personal appearance. Among his medals is one of Platina the papal historian, and another of Antonio Rosello,³ a learned jurisprudent who In 1466. was known by the pompous title of 'Il Monarca della Sapienza.' His monument in the basilica of Sant' Antonio, which has been ascribed to Bellano,⁴ is a mass of columns, panels, festoons and multiple details, amidst which the sepulchral effigy is almost lost sight of. Nothing in it reminds us of Donatello's school, but this is not the case with the tomb of Raffaele Folgoso, another famous doctor of laws, as it is an almost exact reproduction of that erected by Donatello and Michelozzo in the baptistry at Florence to Pope John XXIII. It differs from it and from any other that we A.D. 1427. know, in one respect, that it has a double front and two recumbent effigies placed slopingly upon inclined planes. Although Bellano was not born when Folgoso died, it is possible that he made this monument, which has been attributed to him. After his visit to Perugia we lose sight of him for the space of seventeen years, and then find him successfully competing at Padua for the commission offered for certain bronze bas-reliefs intended to decorate the choir of the basilica.⁵ In the course of four years he modelled and cast ten compositions⁶ for this purpose representing the Murder of Abel;

Bas-reliefs
by Vel-
lano at
Padua.

¹ Grateful for the wise laws enacted by this pope for the remuneration to be given to public officers, and the election of city magistrates, the Perugians decreed the erection of this statue, November 4, 1466. It cost 1000 florins of gold.

² Vide *Lett. Pitt. Perugine*, pp. 112-15, quoted in vol. iv. p. 111, note 2 of Vasari.

³ Born at Arczzo in 1381. He was pontifical legate under Martin V. and Eugenius IV.

⁴ Gonzati, *op. cit.* ii. 138.

⁵ They cost forty ducats apiece—contract dated November 29, 1484 (doc. 12, vol. i. p. xc. Gonzati).

⁶ The other two are by Riccio.

A.D. 1484-
1488.

the Sacrifice of Isaac; Joseph sold by his brethren; Pharaoh and his hosts overthrown in the Red Sea; the Adoration of the Golden Calf; the Serpent of Bronze; Samson pulling down the Temple; David overthrowing Goliath; the Judgment of Solomon; and Jonah being thrown into the Sea. A description of the last of these bronze pictures will suffice to give the reader an idea of their treatment.¹ Nearly the whole of the panel is filled by a clumsy galley labouring heavily in the sea, and covered with a crowd of small figures, some clinging to the shrouds, some climbing up the broken masts, and some leaning over the side of the ship to watch the fall of Jonah into the sea. In another part of the composition the prophet is seen kneeling in prayer upon the sea-coast at the foot of some towering rocks, while the whale with his mouth still open, disports himself in the curling waves. The defects of this relief, which it shares in common with the others, are ultra-pictorial treatment, want of concentration of interest, faulty perspective, and an absence of repose so total, that the eye wanders helplessly through a maze of diminutive forms of almost equal insignificance. Compared with the bronzes of Donatello and Riccio these are wanting in smoothness and firmness of texture, and in the delicate modulations of surface which alone can give richness and delicacy of effect. We much prefer Bellano's larger bronzes, such as the two panels made for the monument of Pietro Roccabonella, a Venetian professor of philosophy and medicine,² which are set against the wall to the right and left of the high altar in the church of San Francesco. One of these represents the professor seated at a desk with a book in his hand. The two small genii holding shields which fill the niches outside the panel, are excellent in style, recalling that of Donatello. The other large relief represents the Madonna and Child, seated under a canopy, with SS. Francis and Peter on either hand.³ Here the heads are extremely small and the bodies disproportionately long, and the draperies are hard in line and cling in square patches and strips as in the first relief. An unimportant monument in the church of the Padri Serviti, erected to the memory of Paolo di

In 1491.

¹ A Florentine sculptor named Bertoldo di Giovanni was first commissioned to make the Jonah and the Pharaoh but he failed to give satisfaction (Gonzati, vol. i. p. xc. note 1).

² See Morelli, p. 111, note 26.

³ Said to have been finished by Riccio.

Castro and his son Angelo, is the only work by Bellano which remains to be mentioned. He died at Padua in the very beginning of the sixteenth century and was buried at Sant' Antonio.¹

A.D. 1492.
1501 or
1502.

After Bellano we come to his famous pupil Andrea Briosco, called Riccio or Crispo from his closely curling hair, who, though a Paduan by birth, was the son of a Milanese goldsmith named Ambrogio.² By his father he was doubtless taught the goldsmith's art, and by Bellano he was instructed in bronze-casting,³ but whence he drew that love of classical ornament which marks his elaborate style we are unable to say. His earliest works, the two bas-reliefs in the choir of Sant' Antonio at once place him on a far higher level than his master.⁴ One represents the 'Translation of the Ark from the house of Abinadab:—

Andrea
Riccio,
born
April 1,
1470.

Bas-reliefs
at Sant'
Antonio.
A.D. 1506,
1507.

The cart and oxen, drawing the holy ark,
Wherefore one dreads an office not appointed.
People appeared in front, and all of them
In seven choirs divided, of two senses
Made one say 'No,' the other 'Yes,' they sing. . . .
Preceded there the vessel benedight,
Dancing with girded loins, the humble Psalmist,
And more and less than king was he in this.⁵

These lines describe Riccio's composition to the letter. King David dances before the Ark of the Covenant, amidst a crowd of singers and players upon musical instruments. Ahio, with a wreath upon his head and a Roman toga upon his person, turns with an expression of horror to look at the lifeless body of his brother Uzzah, who died because his sacrilegious hand had touched the sacred ark. Among the many persons who follow it, showing by their gestures the fear and wonder with which they are inspired, is Riccio himself, distinguishable by the crisp curls which escape from beneath the

¹ It will not be forgotten that the rumoured appointment by the Venetian senate of Bellano to make the rider in the equestrian group of Bartolomeo Colleoni caused Verocchio to break up his model and leave Venice.

² Mentioned as M. Ambrogio Briosco. M. Piero Briosco, who worked about 1442 at Bologna with other sculptors employed to finish the uncompleted bas-reliefs by Giacomo della Quercia, may have been his grandfather.

³ Bellano is spoken of as the master of Riccio by Gaurico, *De Sculptura*; by Morelli, p. 94, note 70; by Vasari's annotators, vol. iv. p. 112, note 4; by Gonzati, i. 319; as well as by Piacenza and Cicognara.

⁴ Gonzati gives the contract made with Riccio (doc. 83, vol. ii.). He was to receive forty gold ducats apiece for them.

⁵ Dante, *Purgatorio*, x. 55-66, Longfellow's translation.

round cap upon his head. The mountains, trees, and distant city, as well as the little figures on foot and on horseback, are treated with great skill. The second relief, which represents the story of Judith, reminds us of Ghiberti, in the triple action carried on. We see the battle between the Bethulians and their enemies; the death of Holophernes, and Judith showing her victim's head to the exultant people. Although it cannot be said that Riccio has attained the clearness or grace of line of his prototype, it cannot be denied that he here approaches Ghiberti more nearly than any of his imitators, and deserves to be regarded as the best follower of a school which, however admirable, was based upon false principles.

But it was not by these bas-reliefs, which, says an eminent modern artist, 'contain lessons sufficient to form a sculptor,'¹ that Riccio established his great reputation, so much as by the magnificent bronze Paschal candlestick² at Sant' Antonio. (See Plate XXVI.) 'Well may the city be proud of a work so admirable in its every part, so beautiful in form, and so perfect in execution,' says the document written on behalf of the commissioners by Riccio's friend and patron Gian Battista Leon soon after it had been set up in its appointed place on the vigil of the Epiphany A.D. 1516. 'Let the Paduans give thanks to God and St. Anthony that their great sculptor Maestro Andrea has been able to complete it despite the disturbances of war.'³ Thanks be to the omnipotent God who alone can give peace in our time.' This noble work of art is divided by rich cornices into several parts, which gradually diminish in size, and is crowned by a rich vase. Four sphinxes sit at the angles of the base as if guarding the secret meaning of its ornaments, some of which Œdipus himself would find it difficult to penetrate. The lowest bas-reliefs upon the sides of this base represent Music, symbolised by many women seated upon tritons' backs, and marine deities playing upon musical instruments; History, a most complicated and obscure

Bronze
candle-
stick at
Sant' An-
tonio.

¹ M. le Baron H. de Triqueti.

² Riccio's contract is dated June 19, 1507. The price agreed upon was 3270 lire, or 600 golden ducats. It is given by Gonzati, *op. cit.* vol. i. doc. 84, p. 91. A full conventual council ratified the contract in 1508.

³ The war here alluded to was that which followed the league of Cambray. The same document states that Riccio was allowed the sum of twenty-nine lire and eighteen soldi for expenses incurred for transportation of the candlestick several times with a guard of soldiers from and to his own house which was filled with troops every time they entered Padua.



composition, in which Time is seen writing the names of the illustrious dead upon a shield ; Fame, a winged woman to whom a genius offers a crown, blowing upon a trumpet despite the efforts of certain horned monsters who seize upon her streaming locks ; Envy, devouring a serpent, and Hatred mounted upon a chained monster whose eyes she strives to bandage ; Cosmography, symbolised by an old man carrying a globe ; the earth typified by an amphora of wine and a basket of fruits and flowers, and the sea by an oar and an anchor. The fourth relief, which may signify the influence of the celestial bodies upon the earth, represents Jupiter drawn in a triumphal car upon the ocean by two female figures, and met by others bearing the symbols of the elements ; under the wheels of the car lie marine monsters struck by his thunderbolt. Above these allegorical reliefs are others representing the Adoration of the Magi, the Entombment,¹ the Sacrifice of the Paschal Lamb, and Christ's descent into Limbo. The first is simple in composition and quiet in spirit ; the second is very dramatic in feeling, and approaches more nearly to Donatello than any other work by Riecio ; the third is an admirable composition which represents a Pagan rite under a Christian name—there is the festooned altar at whose foot the innocent victim is sacrificed, there are the men and maidens with their offerings, and the musicians with their pipes and timbrels, and to complete the resemblance the dresses, the arrangement of the hair, the vases and torches, are all of antique fashion and form. The fourth relief shows us the Liberator, followed by Adam bearing the cross, by Eve, Noah, and others whom he comes to set free. A richly-ornamented frieze runs round the upper part of this base, intercepted at the angles by masks with goats' horns from which depend rich festoons. In the next story or division of the candlestick are an equal number of reliefs, two on each side. The lower series, ornamented with wreaths, tablets, &c., &c., represent centaurs mounted by children, and the upper, four noble, classically-draped female figures of Temperance, Courage, Justice, and Prudence. At the angles of the lower series are crouching satyrs, and at those of the upper, griffins ; around the top runs a rich cornice, from which hang classical festoons. The next division has also

¹ The artist's well-known head appears among the heads of the persons grouped about the tomb.

double panels, the lower, which are oblong, contain festoons and ox-skulls in relief, and the upper, compositions emblematic of Theology, Philosophy, History, and Poetry. At the four angles are seated winged genii holding masks, lyres, &c., &c. The division above this which is curved in its lines and enriched with centaurs, rams' heads, 'putti,' medallions, leaves and festoons, supports the crowning vase, enriched with female figures, eagles, festoons, and mouldings, and standing on a circular base adorned with figures in relief.

Every portion of this most elaborate work is wrought out with the utmost care, not a detail is neglected, nor is any part of its surface left unadorned. The execution is free, clear, and energetic, the taste displayed exquisite, and the richness of fancy surprising. In one respect it is open to blame, and that is in the unfitness of much of its detail for the decoration of a Paschal candlestick. That Riccio here introduced fauns, satyrs (see Plate XXVII.), sphinxes, marine deities, and centaurs, only to produce richness of effect is evident. In doing so he gave satisfaction to the eye, but not to the mind, which demands perfect harmony between the purpose to which a work of art is to be applied, and its component parts. Saluted as a modern Lysippus and an Italian Polyclethus, Riccio, though with perhaps a less exalted estimate of his genius, had a right to look upon his candelabrum as a masterpiece, and when he struck a portrait medal of himself mentioned it in the accompanying legend with his name, as if it had been the one work by which he wished that name to be remembered, and figured it in the one green shoot upon the broken and withered laurel branch with which he decorated its reverse.¹ It alone is mentioned in the epitaph which was set up in his honour at San Giovanni di Verdara, but in a manuscript epitaph in the archives of Sant' Antonio, the monuments of Girolamo and Antonio della Torre in their family chapel in the church of San Fermo at Verona, are also spoken of.² Eight bas-reliefs which belonged to that of Girolamo were carried to Paris at the end of the last century, and now adorn the Porte des Caryatides in the Galerie des Antiques at the Louvre.³ The subjects are treated in so classical a form that

Monu-
ments of
Girolamo
and An-
tonio della
Torre.

¹ 'Andreas Crispus Patavinus æneum D. Ant. candelabrum F.'

² L'Anonimo, p. 94, note 3.

³ Vasari, vol. iv. p. 112, note 4; Clarac, *Musée de Sculpture*, i. 467.



they were long supposed to relate to King Mausolus, a mistake which shows how obscure Riccio's passion for clothing modern events in an antique garb made his meaning. The studies, the illness, the last moments, and the obsequies of Girolamo della Torre are set forth in five of these compositions, and in the others are represented a Sacrifice, the bark of Charon, the Elysian Fields, and Fame proclaiming the titles of the deceased to remembrance. We can form an idea of the arrangement of the monument of which they formed part by that of Antonio della Torre, which still exists at San Ferino. It consists of a sarcophagus adorned with eight bas-reliefs in bronze representing a Sacrifice, an Entombment, St. Paul preaching (?) before an audience which contains such strange listeners as Apollo, a River God and other Pagan deities; Pegasus, Death, and Fame standing on a globe and blowing a trumpet; a dance of youths, maidens, and 'amorini'; Charon ferrying souls over the Styx; the burial of Antonio della Torre; and lastly a crowd of people before a heathen altar, with a group of two children, one of whom frightens the other by holding a tragic mask before his face. This sarcophagus is supported by bronze griffins sitting upon a marble slab sustained upon pilasters adorned with arabesques. Above it is a bronze mask of the deceased, and a frieze sculptured with arabesques and adorned with circular slabs of porphyry and verde-antique. In the reliefs we find the same mixture of Pagan and Christian forms, costumes, and ornaments; the same exuberance of fancy and richness of detail; the same tendency to overcrowd, and the same admirable execution which distinguishes the candelabrum.

The dead Christ of life-size, and two half-figures of the Madonna and St. John in terra-cotta in the church of San Cansiano at Padua are attributed to Riccio; and four elaborate but overcrowded bas-reliefs in bronze relating to the history of Constantine and his mother St. Helena in the Academy at Venice bear all the marks of his style. Although he had some reputation as an architect, the church of Sta. Giustina at Padua, which was completed after his design, is the only building known to us in connexion with his name. He died at Padua, and was buried in the cemetery of San Giovanni di Verdara.

Works
attributed
to Riccio.
A.D. 1530.

A.D. 1516.

July 8,
1532.

Riccio founded no school, but some signs of his influence may be detected in the works of the clever ornamentalists who

Influence
of Riccio
upon
sculpture
at Padua.

In 1482,
Nov. 17.

covered the pilasters of the Cappella del Santo with arabesques and graceful designs. Among these was the Francesco di Nicola da Colla who made a marble pedestal for Riccio's Paschal candlestick, with panels adorned with the emblems of the Passion, the palm, the olive, and the instruments of a sacrifice. This artist, with Antonio Minello, Alessandro da Saronno, Francesco da Porlezza, and Mastino di Giovanni da Bergamo, worked at Sant' Antonio under the superintendence of Maestro Giovanni Minello da Bardi, who for the first twenty-one years of the sixteenth century presided over the marble-work executed for the Cappella del Santo. This artist sculptured statuettes of saints, seraph heads, and arabesques in flat relief about the choir parapet, as well as the busts of the Evangelists which stand between the arches of the façade of this chapel. He was a poor figure-sculptor but a very clever ornamentalist.¹

Paduan
artists
of the
16th cen-
tury.
Flourished
1551.

A.D. 1520.

Other Paduan artists of this time were Giovanni Carino, who cast the busts of Andrea Navagno and Fracastoro for the municipal palace;² Tiziano Minio di M^o Guido Lazaro, who was employed with his friend Danese Cattaneo da Carrara to cast bronze gratings to fill the arches in front of the Cappella del Santo;³ Tiziano Aspetti, already mentioned as the scholar of Alessandro Vittoria; Giovanni Maria Mosca, an excellent medallist who went to Poland to make the tomb of King Sigismund II.;⁴ and Vincenzo de' Grandi, who was to have sculptured a bas-relief for the Cappella del Santo, but the design which he made for it so shocked the commissioners by its ultra-Paganism that they dismissed him.⁵ He is said to have assisted the Paduan Giovanni Dentone, and a Florentine sculptor named Giuliano in sculpturing the second bas-relief in this chapel, which represents a jealous cavaliere killing his wife; the dying woman's face and attitude are expressive, but the murderer is clumsy and Baroque.

A.D. 1524.

¹ 'Era valente in ogni genere d'ornato.' He received thirty-eight ducats for the pedestal and signed the receipt in these words: 'Io Francescho de Cola taia-piera son contento' (Gonzati, vol. i. p. 142, nota 1, and docs. 86-88, also p. 66).

² Cicogna, *Isc. Ven.* fasc. 22, art. v.; *ibid.* pp. 209, 302, 320, art. 'Ramusio.'

³ Three were cast; two of which were afterwards melted down to make a bell (Gonzati, vol. i. ch. xxii. p. 84, doc. 62; App. p. 64), A.D. 1568.

⁴ Gonzati, i. 169.

⁵ *Ibid.* vol. i. doc. 86, p. 161.

MANTUA.

Proud of having given birth to Virgil, Mantua elected him to be her prince, painted his likeness upon her banners and engraved it upon her coins, and when in the beginning of the thirteenth century her citizens had raised the siege of the castle of Gonzaga and repulsed the Cremonese, the magistrates decreed that to commemorate the event a statue of the great poet should be placed in a niche above the Piazza, whence it might look down as if taking part in the joys and sorrows of his compatriots. As it was undoubtedly made by their best sculptor we are justified in taking it as proof that his art was then in a rude state. Virgil is seated before a reading-desk upon which lies a book, wearing the cap of a rector of the people, and a long robe. His identity is not marked otherwise than by the well-known epitaph ‘Mantua me genuit,’ &c., and by the words ‘Virgilius Mantuanus poetarum clarissimus’ engraved upon the foot of the desk. Some twenty years later a marble alto-relief was made of the poet which is somewhat better sculptured. Being without inscription, it might well be taken for a scribe holding a pen in one hand and an ink-horn in the other, did it not accord with the common type adopted by the Mantuans for their representations of Virgil upon banners, coins, and in manuscripts.¹

Virgil,
Prince of
Mantua.

A.D. 1220.

Statue of
the poet.

A.D. 1242.

About the middle of the fourteenth century the church of Sant’Antonio was rebuilt by the merchants of Mantua, and Guido Gonzaga imperial vicar and captain of the people,² perpetuated the remembrance of their generosity by a bas-relief which represents him in the act of presenting the ‘massaro’ or chief of their guild to the Madonna, who sits with the Infant Saviour standing upon her knee, and giving his benediction. The outlines of the figures are hard and their faces without expression, and their gradation in size

A.D. 1350.

Anonym-
ous
sculptures
at Mantua.

¹ *Notizie delle Arti e degli Artefici di Mantova*, by the Conte Carlo d’Arco. This relief which was formerly in the Palazzo della Ragione is now in the Museo Patrio.

² In 1348 Luigi Gonzaga having killed Bonacolsi under pretence of saving the country from a tyrant, was elected captain of the people, and in 1349 obtained from the Emperor Charles IV. the title of Imperial Vicar. Guido who succeeded him became a sovereign ‘de facto.’

A.D. 1349-
1368.

A.D. 1440.

Before
1468.

1476.

Andrea
Mantegna,
born 1431,
died 1506.

Bronze
bust of
Mantegna.

according to rank, from the Madonna down to the pigmy 'massaro' kneeling at her feet, is most singular. The contemporary sarcophagus of Bishop Ruffini dei Landi in the Museo Patrio is equally second-rate in style and execution. At the angles are sculptured the Virgin and the Angel; in the middle of the front a God the Father giving his benediction, and on either side the bishop in little, kneeling within a Gothic niche at the feet of SS. Peter and Ruffinus. The statue of the Archangel Michael above the entrance to a chapel in the duomo which belongs to the same time, has quite lost its character through injudicious restoration. Towards the middle of the fifteenth century the Milanese sculptor Jacopino da Tradate¹ was invited to Mantua by the duke Giovanni Francesco Gonzaga; and his son Lodovico, a far more enlightened patron of art, called the eminent architects Leon Battista Alberti and Luca Fancelli to his court, together with the illustrious Andrea Mantegna, to whom he gave a salary of seventy-five lire a month and a piece of land near the church of San Sebastiano, upon which the great artist built himself a house.³ Though Mantua vainly disputes with Padua the honour of having given birth to him, she certainly gave him burial in a chapel dedicated to San Giovanni, which he had himself built and endowed in the church of Sant' Andrea. An admirable bronze bust of the great man is set in a richly-adorned roundel against the wall above the grave slab (see Plate XXVIII.). The expression of the face is grave, earnest and searching, the modelling bold, vigorous and true to nature, and the treatment of the hair which falls in long curling locks on either side of the laurel-wreathed head is most masterly. This consummate work of art, which is perhaps the finest of modern bronze busts, has been attributed to Mantegna, who is mentioned by several authors as being not only painter and engraver, but also sculptor and bronze caster,⁴ but as he did not

¹ See Milanese chapter.

² *Registri dell' Archivio Secreto di Mantova*; Vasari, v. 168.

³ Vide *Testimonianze int. alla patria di Andrea Mantegna*, by P. Brandolesi, Padova, 1805; and *Notizie*, by the Abbate Gennasi; Vasari, vol. v. p. 158, says, 'naeque nel eontado di Mantova.' In note 1 to this passage his commentators give their reasons for believing that although he wrote Mantua, he intended to write Padua.

⁴ 'Oltre la pittura e l' ineisione trattava la plastiea e fondava in bronzo' (Selvatieo, p. 180, nota 1; Vasari, vol. v.; G. B. Spagnuoli, lib. i., *De Sylvis*, fol. clxvi. Parisiis, 1513; so also Teofilo Folengo, *Opus Macaronicum*, Amstelodami, 1768, tom. ii. p. 18).

mention it in his will, which contains directions for the disposition of his tomb,¹ it is more than probable that it was cast after his death by order of the Duke Lodovico,² and that the tradition is correct which assigns it to the famous medallist Sperandio Maglioli.

Whether Mantegna the painter, Alberti the architect, or Sperandio the medallist ever worked as sculptors is not certain, but their influence is manifest in several anonymous marbles at Mantua, whose flat surfaces, delicate modelling, clear outlines, and perfect taste stamp them as belonging to the best period of the Quattrocento. Among these is a marble slab in the Museo Patrio (see Plate XXVIII.) adorned with the Gonzaga arms surrounded by a wreath of oak and olive leaves supported by flying genii, and with profile heads of the Marquis Lodovico and his wife Barbara of Brandenburg, and of his son Federigo with his wife Margaret of Bavaria. For some time after the arrival of the Princess Margaret Prince Frederic, influenced by calumnies circulated against her by those who desired to prevent his union with a foreigner, refused to fulfil his engagements with her, and the word 'Amumoc' (supposed to stand for the Greek ἀμωμος, immaculate) inscribed upon a portion of her head-dress was adopted by him as a devise when he made her his wife. We again find it with the family emblems, the dog and the mountain crest, upon the door-posts and richly-adorned chimney piece of the Palazzo Marchionale di Revere, where Federigo and Margaret resided when the pest broke out at Mantua.³ The winged genii sustaining a wreathed coat-of-arms upon the outer loggia of San Sebastiano have been attributed to Leon Battista Alberti who built the church,⁴ but as we said above, there is no proof that this great pioneer of the Renaissance ever worked as a sculptor.

Bas-relief
in the
Museo
Patrio.

A.D. 1464

Other excellent works of the time are the terra-cotta busts of Francesco Gonzaga and the poet Teofilo Folengo in the Public

Various
works of
this pe-
riod.

¹ Mantegna's will dated March 1, 1504, published by Moschini, *Vicende*, &c. p. 50 (Gaye, *Carteggio*, iii. 365; Vasari, vol. v. p. 179, nota 3; see also Conte Carlo d'Arco, *op. cit.* vol. ii. p. 50, no. 63).

² According to the Mantuan chronicler Amadei, the marquis caused a bronze bust, with the head encircled by a laurel wreath and with two diamonds set in the pupils of the eyes, to be set up at Sant' Andrea in honour of Mantegna (Conte d'Arco, *op. cit.* i. 73).

³ Conte d'Arco, *op. cit.* pp. 70-1.

⁴ By Valéry, *Voyages Hist. et Littéraires en Italie*, p. 233, Brussels, 1835.

Library, and those of Virgil, Battista Spagnuoli, and Francesco Gonzaga in the Museo Patrio, but none of them are signed and it is impossible to assign them to any of the Mantuan sculptors of the fifteenth century as they are known to us only by name. The priest

A.D. 1444. Guido Gonzaga di Aloisio modelled and cast a very ornate bell for the church of Sant' Andrea;¹ a Gabriele dei Frisoni² worked principally at Ferrara with the Mantuan goldsmiths and sculptors Albertino and Giacomo Rusconi, sons of a certain Giovanni, a citizen of Ferrara;³ and Cristoforus and Lysippus, uncle and nephew, made medallion portraits of popes Paul II. and Sixtus IV.⁴ Antonio and Paolo Mola, sons of the sculptor Vincenzo, were noted for their skill in ornamental sculpture and intarsia both at Venice, where they executed some highly-praised intarsia work for the sacristy of St. Mark's, and at Mantua, where they decorated the doors of the

Circa 1470-1494. Carmine Church, St. Andrea, and San Lorenzo.⁵ Their contemporary, the sculptor Piero Giacomo Illario, is only known to us by a letter signed 'l'Antiquo,' which he addressed from Rome to the Marquis Francesco Gonzaga to thank him for an introduction to Monsignor Lodovico Agnelli 'gloria e splendore del nome latino.'⁶ After his day Mantuan sculptors are few, and are generally ornamentalists in marble or stucco. Among them were Alfonso di Mantova, whose brouze statue of Pietro Pomponazzo at San Francesco was highly praised by writers who saw it before its destruction at the end of the last century;⁷ Lorenzo di Silvio di Bernardi (1575);

A.D. 1485. Feb. 5, 1497. A.D. 1492. A.D. 1509-1599.

¹ It was pierced with eight apertures large enough to allow a man to pass through them; adorned with various well-understood ornaments and figures of Atlas, Hercules, Pallas and Adam.

² Perhaps a descendant of Marco da Campione whose family name was Frixonus or dei Frisoni.

³ They assisted Meo di Checco at Ferrara and Bologna. Cicognara, i. 247; Conte d'Areo, p. 37; and Cittadella, *op. cit.* pp. 49, 95, 98-100, who gives various records of payments to the brothers for work at Ferrara.

⁴ The women of this family were also skilled in the plastic arts (vide *Il Volterrano, Comm. Urb.* p. 1506, ed. Rom.).

⁵ Doc. no. 151, order for payment, February 22, 1532; no. 178, and vol. ii. p. 274, Conte d'Areo.

⁶ He was governor of Perugia, papal vice-legat, made Archbishop of Cosenza by Alexander VII. A.D. 1497, and papal nuncio by Sixtus V. (Conte d'Areo, *op. cit.* ii. 40), died of the pest or poisoned by Cæsar Borgia at Viterbo in 1499. Vide Gaye, *Carteggio*, vol. i. p. 338, no. 166; also d'Areo, vol. ii. p. 40, letter no. 50.

⁷ Il Conte d'Areo says he was born in 1509 and died in 1599. Gualandi, serie iv. p. 4, says, born 1519, died 1599.

Sebastiano detto di Magistro Giovanni Fontanella (1577); and Messer Carlo Palazzo (1598). Their contemporary, Bernardino, sculptor and painter, who worked chiefly at Venice, is mentioned as 'a great philosopher and investigator of beautiful things, and the discoverer of a method of making silver look like the purest gold.'¹ Another Bernardino and a Domenico carved some intaglios and grotesques about the Giant's Staircase at Venice. This Bernardino is perhaps identical with the Bernardino del Buono, who worked at the Palazzo del Té under Giulio Romano. As Mantegna had elevated the standard of art in all its branches, so did Giulio Romano degrade it; while the one Christianised Paganism, the other Paganised Christianity.

A.D. 1530.

BRESCIA.

No Brescian sculptors are known to us before the latter half of the fifteenth century, when we meet with a Giacomo Filippo Conforti, author of the tomb of Giovanni Buccellano, Bishop of Grisopoli;² and an Anzolino da Brescia who made a terra-cotta ancona formerly in the church of the Eremitani at Milan,³ and who is probably identical with the Anzolino 'tajapreda' who assisted Mo. Antonio da Mortegno in making the monument of Francesco Maria Rangoni for the church of Sant' Agostino at Parma, and that of his wife Lucia Rusca for San Francesco at Mantua.⁴ The only name belonging to the sixteenth century is that of Prospero Antichi, commonly known as Prospero Bresciano, whose unenviable distinction it is to be remembered as the sculptor of perhaps the worst colossal statue in the world—the Moses of the Fountain de' Termini at Rome.⁵ None of these artists can have sculptured the two or three excellent monuments which fix the attention at Brescia, the best of which is that of Nicola Orsini, Count of Pitigliano,⁶ who com-

Brescian sculptors of the 15th century.

A.D. 1468.

A.D. 1512.

Flourished 1584.

¹ *De Secretis Medicin.* lib. iii. p. 170, ed. 1561; d'Arco, i. 86.

² 'Jacobus Philippus de Confortis de Brixia sculpsit, 1468.'—Zani, *Enc. Met.* 215 bis, vol. vii. p. 170.

³ Ricci, *op. cit.* ii. 405.

⁴ Campori, *op. cit.* p. 325.

⁵ A sculptor named Lionardo da Sarzana endeavoured to make this figure presentable after Prospero had proved his incapacity to deal with it, but with little success (*id. op. cit.* p. 13).

⁶ Romanin, *Storia Doc. di Venezia*, says that his body was taken to Venice and buried at San Giovanni e Paolo.

A.D. 1510.

manded the Venetian forces during the war which followed the League of Cambray, and died in consequence of the vigils and fatigues which he underwent while defending Padua against the imperial troops. The sarcophagus, which was originally in his castle at Ghedi near Brescia and is now in the Museo Patrio, bears a very noble and dignified recumbent effigy of this heroic soldier, and is adorned in front with a bas-relief of the Madonna and Child with SS. Anthony and George, not unlike Cima da Conegliano in style, and enriched with a frieze of delicate arabesques.

A.D. 1526.

The tomb of another Venetian captain named Martinengo, who was slain in a skirmish with the Spaniards, may be seen in the church of San Corpo di Cristo. Three bronze bas-reliefs are set into the front of the sarcophagus, there are arabesques carved upon its pilasters, and it has a rich frieze. The bas-reliefs upon the shrine of SS. Apollonius and Philasterius in the Duomo Nuovo are treated in the pictorial style of Ghiberti's school.

Circa
1500.

CHAPTER VII.

BOLOGNA, FERRARA, MODENA, REGGIO, PARMA, PIACENZA,
GENOA, AND CARRARA.

WE purpose to group together in this chapter some of the cities of Central Italy, not because their schools of sculpture have the bond of a common style between them, but simply for the purpose of classification. Two of these cities hold a high place in the history of painting, Bologna, through Francia and the Caracci; and Parma, through Correggio. Though this is not the case in that of sculpture, each, with the exception of Piacenza, boasts some one or more artists of real talent; Bologna her Properzia de' Rossi; Ferrara her Alfonso Lombardi; Modena her Guido Mazzoni and his scholar Antonio Begarelli; Reggio her two Clementi's; and Parma her Benedetto di Antelamo.

BOLOGNA

presents but little early sculpture, and scant records of early sculptors. A curious old terra-cotta pulpit at S. Stefano, adorned with rude symbols of the evangelists, and four stone crosses in the basilica of St. Petronius are the only marbles anterior to the fourteenth century which we find there. The date of the pulpit is unknown, and that of the crosses uncertain. Two of them are probably of the eighth or ninth century, and the others posterior to it though tradition says that they were erected near the old gates of the city by St. Petronius, Bishop of Bologna, in the fifth century.¹

Early
pulpit and
stone
crosses.

¹ Such crosses were set up at the junction of two or three roads (bivia and trivium) as early as the days of Constantine, to purify them from the pollution of their pagan consecration to the Lares Compitales and the triple-headed Hecate. This custom is referred to by St. Ephrem, *Orat. de Invent. Reliq.*; St. Chrysostom, *Orat. quod Christus sit Deus*; Eusebius. See also a decree of the Œcumenic Council at Nice A.D. 787; Labbe, *Sacr. Concil.* vol. viii. col. 1526, quoted by the Count Gozzadini in his work *Delle Croci Monumentali che erano nelle vie di Bologna nel secolo XIII.*

Petrus
Albericus.

One of them is particularly interesting on account of its sculptures, and because the names of Petrus Albericus and his father who made it are recorded in one of its inscriptions.¹ At the back of this cross Christ is represented in a mandorla, supported by the three Archangels, Michael, Gabriel, and Raphael, holding the book of the new law open upon his knee, and giving the benediction with his right hand. Upon the front, Christ crucified holds this simple and touching dialogue with his mother: 'My son,' she says to him; and he, 'What, mother?'—Q. 'Are you God?'—A. 'I am.'—Q. 'Why do you hang (upon the Cross)?'—A. 'That mankind may not perish.'² A few other names of early Bolognese sculptors are known, such as those of Daniele, surnamed Il Sarcofagaio;³ Ringhieri or Ringhiero, who worked in the Holy Land;⁴ Ventura dei Lamberti, both architect and sculptor, who flourished between 1197 and 1230;⁵ and Alberto or Albertini who also belongs to the thirteenth century. The museum of the university at Bologna contains a very curious colossal statue of Pope Boniface VIII. made out of beaten plates of metal fastened together with nails. It is the work of a native goldsmith and painter⁶ named Manno, and was erected to the pope during his lifetime by the Bolognese, out of gratitude for the decision he had given against the Modenese in a dispute between them concerning the castles of Bazzano and Sari-

Early
Bolognese
sculptors.

A.D. 524.

A.D. 1110.

A.D. 1285.

A.D. 1301.

¹ 'Petrus Alberici me fecit eum patre.'

² *Mater.* Filii.

Filius. Quid, mater?

Mater. Deus es?

Filius. Sum.

Mater. Cur ita pendes?

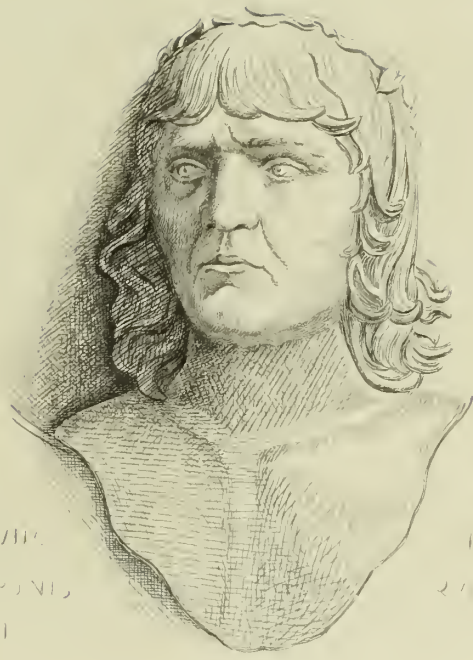
Filius. Ne genus humanorum vergat in interitum.'

³ The Daniele da Ravenna mentioned by Zani, *Enc. Met.*, is perhaps the same person.

⁴ 'Renghero fu quello che di scultura diletlandosi all' istanza di Balduino intagliò le lettere sopra l' altare del SS. Sepolcro che è di marmo ciò è, Præpotens Genuensium præsidium.'—Ghirardacci, *Della Historia di Bologna* (Bologna, 1596), vol. i. lib. ii. p. 63. See also Zani, *Enc. Met.* xv. 331, and xvi. 72, 182.

⁵ 'Henrico Veseovo di Bologna fece fare la porta della chiesa verso quella medesima parte (al mezzogiorno) di prezioso marmo e la ornò di varie e belle figure fatte da Ventura seultore in quel tempo, architetto e seultore famosissimo.'—Ghirardacci, *op. cit.* vol. i. lib. v. p. 132.

⁶ Baldi cited in the *Felsina Pittrice*, i. 25, says that a picture of the Madonna and Child by Manno dated 1260 existed in the old Palazzo della Binda, and that he himself had a capricious and diligently-drawn Massacre of the Innocents by Manno in his possession.



ESSI
PAREM H. VII.
HORIS SIBON. PREPONTIS
APPELLI

REYER
PANTHON
21-1-1800
1805



1805
APRIL 10
MARS 1775
1805



gnano.¹ The eyes are staring and inexpressive; the head is covered with a plain mitre; and the stiff figure is robed in a long vestment, with a short cape falling over the shoulders; one hand rests upon the breast, and the fingers of the other are bent in sign of benediction. Giovanni Bindo, detto delle Massegne; Bittino, who made a monument at Imola; and Sibilus Guarnieri da Capravia all flourished during the first half of the fourteenth century. The latter sculptor made the sarcophagus of Manfredo Pio in the Oratorio della Sagra at Carpi.² Its front reliefs represent Manfredo Pio kneeling between St. John the Baptist and St. Catherine, the Madonna and Child with angels, and St. George with St. Margaret who is holding the dragon in leash. Christ and the two Marys, and a knight leaping his horse over a river, are represented at each end of the sarcophagus, which has statuettes of SS. Januarius and Posidonius at its angles. The sculpture is dryer in style than that of the Pisan school, and the outlines are clearer and more sharply cut out. Jacopo detto Rosetto, Parto da Bologna, Fra Michele Carmelitano, Giovanni d' Enricuccio, and Jacopo d' Antonio who assisted Ghiberti in casting the gates of the baptistry at Florence, lived during the end of the fourteenth and beginning of the fifteenth centuries; while Bologna il Vecchio, Bartolomeo, Giovanni degli Accurri (1450), Anchise, Giovanni Francesco (1485) and the two Baroni (1490) who are praised by a contemporary poet as 'de' rari al mondo' flourished in the second half of the fifteenth century. These men were probably little more than stone cutters.

There was indeed but one sculptor of mark born at Bologna in their day, the celebrated Properzia de' Rossi, a woman famous for her beauty as well as for her talents for sculpture and music.³ Her father Girolamo de' Rossi came back to Bologna

A.D. 1305.

A.D. 1348.

A.D. 1352.

A.D. 1390.

A.D. 1440.

A.D. 1470.

Properzia
de' Rossi,
born 1490.

¹ This statue was originally placed over the Ringhiera del Palazzo della Biada with the inscription: 'Bonifacio VIII. Pont. Max. ob eximia erga se merita, S. P. Q. B. anno MCCC.' In 1381 it was removed to the Ringhiera degli Anziani and in 1777 to the museum of the university (see Cicognara, i. 448-9, ed. Ven. *St. della Scultura*). In 1865 when the great festival in honour of Dante was held at Florence his triumph was graced by this portrait-statue of his old enemy. The following significant inscription was placed upon the pedestal: 'Qui fui tratto ad onorar il trionfo di colui che cacciai dalla patria.'

² Eng. in Litta, *Fam. Cel.* art. 'Fam. Pio da Carpi,' fasc. xii. 1824.

³ 'Suonò e cantò ne' suoi tempi meglio che femmina della sua città' (Vasari, ix. 2; and Gualandi's *Memorie intorno Properzia nell' Osservatorio di Bologna*, nos. 33-35).

about a year before her birth after spending eighteen years of his life in the galleys, to which he had been condemned for manslaughter.¹ Properzia would seem to have inherited from him a troublesome temper, for she was twice summoned to appear in court; the first time at the suit of her neighbour, Francesco da Milano, who accused her of having caused the trunk of a tree and twenty-four feet of vine to be thrown into his garden,² and the second time at the suit of a painter named Miola, who charged her with assault and battery, and bore in his face marks which attested the truth of his accusation. These are facts, but the romantic story told by Vasari³ of her unrequited passion for a handsome youth appears to be without foundation, for we know that Antonio Galeazzo Malvasia de' Bottigari was her devoted lover for many years, that he survived her, and did not marry until some time after her death.

All we know of Properzia's education is that she was instructed in drawing by the celebrated engraver Marc-Antonio Raimondi. Her early works were intaglios of the most minutè kind, requiring infinite patience and delicacy of hand, such as the glory of saints upon a cherry-stone, now in the cabinet of gems at the Uffizi, in which upwards of sixty minute heads can be counted; and the busts of virgins and apostles carved upon either side of eleven peach nuts for Count Camillo Grassi.⁴ These microscopic works of art, set 'a giorno' in the body of a double-headed eagle made of silver filagree, and a cross carved on one side with heads of our Lord and St. Paul, and on the other with those of the Madonna and Santa Dorotea, are preserved by the count's descendants in the Palazzo Manili. From this comparatively low branch of art Properzia turned to arabesques and marble ornaments, and sculptured lions, griffins, birds, censers, vases, eagles, heads, and

Early
works by
Properzia.

The Ma-
donna del
Barracano.

¹ Gualandi, *Memorie delle Belle Arti*, quotes an act of the year 1518, in which Properzia is mentioned as the daughter of quondam Hieronymi de Rubeis Bononiae civis (serie ii. p. 7, no. 39; see also *Tre rogiti* from the Grande Archivio Notarile di Bologna, *ibid.* p. 171, A.D. 1514, 1516).

² The accusation was made against Malvasia and his concubine Properzia de' Rossi. Malvasia declared the name applied to her to be a libel, and showed that he lived in another part of the city.

³ Vol. ix. p. 4.

⁴ Count Manili inherited them from his father-in-law Count Grassi. For an account in detail of these intaglios see *Descrizioni di alcuni minutissimi Intagli di mano di Properzia de' Rossi*, C. Bianconi, Bologna, 1840.

scroll-work, upon the flat spaces of the arch over the high altar in the church of the Madonna del Barracano. She also modelled the bust of Count Guido Pepoli now in the sacristy of the basilica of St. Petronius, and obtained permission to enrol herself among the artists employed there to finish the series of reliefs about the portal left incomplete by Giacomo della Quercia. Il Tribolo soon after took the direction of the works, whose progress had been greatly hindered by the violent quarrels of these artists, and commissioned from Properzia two bas-reliefs, now in the sacristy, representing Joseph and Potiphar's wife,¹ and Solomon receiving the Queen of Sheba. It must be allowed that the artist succeeded less well in these compositions than in carving peach-nuts and arabesques. Though fairly modelled, they are cold and uninteresting, and evidently made under Tribolo's influence, which was not of an inspiring nature. Still they interest us as the works of the one Italian sculptress. The statue of an adoring angel, in a chapel at San Petronius, attributed to Properzia, looks so much like Tribolo's work that we are led to suppose that he at least designed it; if it be by her it is certainly her masterpiece. In the year 1530 Bologna received within her walls the Emperor Charles V. and his unwilling ally Pope Clement VII., who came to crown him in the basilica of St. Petronius. The pope had heard of Properzia de' Rossi, and requested that she should be presented to him, but his wish could not be gratified, as only a few days before she had breathed her last, and was already buried in the 'Spedale della Morte.'

A.D. 1525.

Bas-reliefs
at the
duomo.

A.D. 1530.

There is little more to be said about Bolognese sculpture during the sixteenth century. Sculptors there were, but all second rate, such as Lazzaro Casari,² who made a clumsy ill-proportioned figure of St. Proculus for the Volta monument at San Domenico, and the late Renaissance tomb of Viannesio Albergati, apostolic protonotary to Pope Leo X. in the public cemetery. The monument of Francesco Ranuzzi at San Domenico, which has been attributed to Casari, is more probably by his contemporary Girolamo Coltellini, who

Divers
sculptors.N. 1542,
M. 1593.

M. 1533.

¹ This bas-relief is engraved in Cicognara's work, vol. ii. tav. lii., and in the *Sculture delle Porte di San Petronio illustrate dal Marchese Virgilio Davia*.

² Casari, Casario or Cassari. In an inventory of his property dated March 23, 1593, he is mentioned as dead. See Gualandi's *Memorie*, &c. 3rd series, p. 181, and the *Guida di Bologna*, by the same author, pp. 30 and 53; also *Eletta dei Monumenti del Campo Santo di Bologna*, vol. ii.

A.D. 1508–1545. made the statuette of St. John the Baptist, which stands upon one of the volutes above the Arca di S. Domenico, and the bust of Lodovico Bolognese also at San Domenico. Tiberio Meneganti and his son Alessandro were both sculptors, the latter, who was also a goldsmith, was known by the apparently satirical names of ‘Michel-Angelo incognito’ or ‘riformato.’¹ Domenico Aimo, detto Vari-gnana di Bologna, worked at Loreto,² and was especially recommended to Alberico, Marchese di Massa, by the Roman conservatori³ when he went to Carrara to procure marble for the statue of Pope Leo X., which he sculptured for the Capitol at Rome. At Bologna he sculptured the statues of the four patron saints of the city for the basilica of St. Petronius. Francesco Dozza assisted Mo. Melchiorre da Faenza to adorn the façade of the church of Corpus Domini,⁴ and Giacomo Nava worked under Amadeo upon the façade of the Certosa at Pavia.

FERRARA.

Early sculptors at Ferrara. The earliest works mentioned as existing at Ferrara, where we find many names of second-rate sculptors, and but few important works, are a bas-relief called the Madonna di Costantinopoli which was set up in Fondo Vado at the end of the tenth century,⁵ and a statue of San Romano on horseback upon the façade of the duomo; both were very possibly made by some of those Greek artists who were brought from Constantinople by the Doge Pietro Orseolo to rebuild St. Mark’s. The duomo was rebuilt in the twelfth century, and decorated with sculptures by an artist named Nicolò, surnamed da Ficarolo, either from Vico Ariolo a town in the Ferrarese district,⁶ or as some say from the branch of a fig-tree which he

¹ Gualandi, 3rd series, p. 182, and 4th series, p. 158, quotes Meneganti’s will under dates of January 27 and June 7, 1594.

² Orlandi, *Abecedario*, p. 242.

³ Campori, *Artisti Estensi*, p. 4, and Frediani, *Ragionamenti Storici*, p. 71.

⁴ Ricci, *op. cit.* ii. 559.

⁵ Baruffaldi, *Vite de’ Pittori e Scultori Ferraresi*, pp. 1–2, Ferrara, 1846.

⁶ Ficarolo fifteen miles from Ferrara on the left bank of the Po, is mentioned as Vicus Arii and Vicus Atrioli in documents of the tenth and eleventh centuries (Frizzi, *Memorie per la Storia di Ferrara*, i. 216). Nicolò’s name occurs in an inscription upon the arch of a door of the duomo—

‘Anno milleno centeno ter quoque deno
Quinque super latis struitur Domus hec pietatis
Artificem quarum q̄ sculpsit hac [*sic*] Nicolaum
Hoc concurrentes laudent per saccula gentes’

sculptured above the right hand door of the duomo at Ferrara. This artist, who is supposed to be identical with the Nicolò who sculptured the bas-reliefs upon the façade of San Zeno at Verona, carved subjects illustrating the agricultural labours of each month of the year upon the arch and architrave of a side door of the Ferrarese duomo, which was thence called the 'Porta de' Mesi.'

In the latter part of the fourteenth century we find mention of Antonio di Ferrara who is supposed to have sculptured a crucifix in the duomo over an altar near the chapel of St. George;¹ and of Giovanni, and Camino or Comino² both of whom were put to death for their share in the conspiracy organised by the citizens against their podestà Tommaso da Tortona, who had rendered himself extremely obnoxious by inducing the Marquis Nicolò (detto lo Zoppo) to impose new and unjust taxes upon them. Instigated to sedition by Franceschino di Montelini, more than a thousand persons attacked the Cancelleria, broke down the doors, and rushed in to seize the podestà who had taken refuge there. Foiled in their purpose by his timely escape, they sacked his house, seized and burnt the tax books, and then marched to the palace, bearing

A.D. 1385.

His name was also repeated upon a scroll held in the hand of a prophet in an ancient mosaic of the duomo—

'Il mille trentacinque nato
Fo questo tempio a Zorzi consecrato.
Fo Nicolao scultore
E Glielmo fo lo autore.'

At San Zeno di Verona the names of Nicolò and Guglielmo are also associated (see Baruffaldi, *op. cit.* p. 4, note 1). Zani, *Enc. Met.* ix. 214, expresses his belief in the identity of the two Nicolò's (see also vii. 401). Maffei, *Verona Illustrata*, vol. iv. p. 290, ed. in-8vo, from the obscure inscription at San Zeno thinks he was perhaps a native of Zara: 'Hic exempla trahi possunt Iads Nicolai—fu forse di Zara, ed a dispetto del verso va letto Iadarensis.' Baruffaldi, *op. cit.* i. 13, who derives Ficarolo from the fig-tree branch calls him a Lapo, an ancestor of Brunelleschi whose family originated in Vico Ariolo. By Lapo, Vasari (from whom Baruffaldi took this idea) means Arnolfo del Cambio now known not to have been a Lapo. The arms of the Lapo family were leaves of the fig-tree—some of which, Lapo, the ancestor of Brunelleschi (says Vasari) carved about the doors of Sta. Maria del Fiore at Florence. Hence the idea that Brunelleschi was descended from Nicolò del Ficarolo. Cicognara, ii. 195 (ed. Ven.), remarks that such leaves are too commonly used as an architectural ornament to call for any special interpretation. See Cittadella, *Not. Rel. a Ferrara*, p. 89.

¹ Quadro Chronologico at end of vol. ii. of Baruffaldi, p. 584, notice extracted from *Le Chiese di Ferrara*, di Scalabrini, p. 18. See also Cittadella, *op. cit.* p. 48.

² Cittadella, *op. cit.* p. 658.

with them one of the marquis's sons whom they swore to kill unless the object of their hatred was given up to them. Finding resistance impossible the marquis ordered the unhappy man to be surrendered, when he was instantly torn in pieces by the rioters, who threw his mangled remains upon the still smoking bonfire. The ringleaders were subsequently arrested and either put to death or banished.¹

Statue of
Alberto
d'Este.

A.D. 1389.

An interesting statue of the Marquis Alberto d'Este, who succeeded the Marquis Nicolò, may be seen in a niche of the façade of the duomo to the right of the great portal. It is a stiff ungainly figure dressed in the habit of a pilgrim,² in commemoration of his journey to Rome, when Pope Boniface IX. conceded the indul-

A.D. 1391.

gences of the jubilee year to all who should visit the shrines of the apostles. He travelled thither with a suite of four hundred persons, all like himself in penitential habits, escorted by a guard of soldiers bearing black lances, banners, and pennons, and after having been presented with the golden rose by the pope, and authorised to open a university of arts and sciences in his capital, returned home to be received with great rejoicings, and honoured with the statue of which we have been speaking. More than half a century later

A.D. 1393.

great preparations were made at Ferrara for the fitting reception of the Princess Eleonora of Aragon, daughter of King Ferdinand of Naples, and future spouse of Duke Hercules I. The duke had sent his brother Sigismond and Albert with a numerous train to Naples, whence after being magnificently entertained for several days, they set out on their return with the princess. At Rome, which they reached after a journey of thirteen days the bride was lodged in a temporary palace of wood containing fourteen rooms splendidly adorned with tapestries and rich furniture, which the Cardinal of San Sisto nephew of Pope Sixtus IV. had erected for her reception in the cortile of his palace. The next day the princess went on horseback in great state to visit the pope, and two days later resumed her journey, which occupied nearly four weeks. An innumerable crowd of people, singing, playing, and dancing, went

The Prin-
cess Eleo-
nora of
Aragon.

A.D. 1473.

¹ *Memorie per la Storia di Ferrara*, raccolte da Antonio Frizzi, 5 vols. Ferrara, 1791, iii. 332-5.

² *Ibid.* ii. 344. See also Gio. Battista Pigna, *Historia de' Principi d'Este* (Ferrara, 1580), lib. v. pp. 324-7; and the work entitled *Delle Antichità Estensi ed Italiane*, pt. ii. ch. vi. p. 158; and Cittadella, *op. cit.* p. 415.

out to meet her on her approach, and escorted her into Ferrara, where the pavements were covered with rich carpets, and the houses decorated with superb tapestries and green boughs. Dressed in a suit of cloth of gold cut after the Neapolitan fashion, wearing a crown of gold adorned with pearls upon her head, and many jewels upon her person, the fair bride rode forward upon a noble steed until she met her future lord, when she dismounted and proceeded to the palace under a baldacchino made of cloth of gold.¹ On the following day the marriage ceremony took place in the duomo, and the event was celebrated by tournaments, games, and splendid banquets.² Among the payments recorded for expenses incurred for the arrival of the 'Illustrissima nostra Madonna' is one to Lodovico Castellani for ornaments which he had made for the royal carriages.³ This artist, who was skilful as a sculptor and worker in terra-cotta, made a mortorio or group of the dead Christ, with Joseph of Arimathea, the Mary's, and St. John, for the duomo at Ferrara, whence it was removed to the choir of the church of S. Antonio Abate in Polesine. The life-size figures painted and robed in coloured draperies are conceived in the same exaggerated style which marks the many groups of the same subject by Guido Mazzoni of Modena.⁴

Lodovico
Castellani.

A.D. 1458.

Among the contemporaries of Castellani were Alessandro Angeli, sculptor and bronze-caster; Antonio Marescotti, who was especially renowned as a medallist;⁵ and Alfonso Cittadella alias Lombardi, by far the most renowned of Ferrarese sculptors.⁶ His

Contem-
porary
artists.
Alfonso
Cittadella,
born
1488 (?).

¹ Frizzi, *op. cit.* iv. 84.

² The duchess died October 11, 1493, much regretted by her subjects who loved her for her humanity, wisdom, and piety.—*Delle Antichità Estensi*, pp. 231–45, and 258.

³ 'De havere facto et fabrica alcune cosse a bellezza de li caroci.'

⁴ This group is in the Clausura delle Monache and cannot be seen without special licence from the archbishop.

⁵ One of the many artists who have been erroneously mentioned as having cast the five bronze statues by the Baroncelli in the duomo, and the statue of Duke Borso d'Este (Cittadella, *op. cit.* p. 46; and Sardi, *Storia di Ferrara*, lib. 7, quoted by Baruffaldi, i. 98). Marescotti's medals are greatly inferior to those by Pisanello, Sperandio and Matteo de' Pasti. The best are those of S. Bernardino da Siena (1450), the Beato Giovanni da Tosignano bishop of Ferrara (1446), Borso d'Este, Galeazzo Sforza, Paolo Albertini and Galeazzo Marescotti (see Litta, *Famiglie Celebri*, art. 'Marescotti,' fasc. xliii. (1838); and plates xiv. pt. i. and xiii. pt. ii. (*Trésor de Numismatique et de Glyptique*)).

⁶ Vasari, vol. ix. and *Tav. Alfabetica*, p. 22, give the date of Alfonso's birth as

father Nicolò Cittadella, a Lucchese settled at Ferrara, there married a lady named Lombardo, one of the family of the Venetian sculptors of that name, whose head, Pietro, is said to have directed our sculptor's early studies.¹ As this however seems hardly possible, since Pietro, so far as we know, never visited Ferrara, we are inclined to believe that if he studied under any of the Lombardi, it was under Antonio who resided there for several years in the employ of the duke.² A terra-cotta mortorio in the confession of San Pietro at Bologna is pointed out as the work of Cittadella when but sixteen years old.³ This group, if it be really the production of so young an artist justifies Michel-Angelo in applying to him the epithet of 'Il Dio della Terra,'⁴ and in taking so promising a youth to assist him in casting the statue of Pope Julius II. at Bologna. We find proof of Buonarroti's influence upon Cittadella in the 'Mortorio della Madonna,' a composition of colossal terra-cotta figures grouped around the dead body of the Virgin which he made for the oratorio of Santa Maria della Vite at Bologna.⁵ Its obscurity of meaning is its gravest defect. The figure starting back in a theatrical attitude behind the low couch upon which the body is laid out, appears to be Christ with the book of the New Dispensation in his left hand, stretching out his right arm to hold back the Jewish law typified by a bearded figure holding above his head the tables of the Covenant. The overthrow of the Old Dispensation seems further symbolised in a recumbent figure vainly endeavouring to rise, which fills up the foreground, and more than half conceals the Madonna from the spectator. To the right and left of the central group are the Apostles, reading, meditating, reasoning, while one kneels with clasped hands by the side of the couch. Draped in a somewhat academical style, and grouped with too apparent

A.D. 1505-
1516.

A.D. 1506.

A.D. 1506-
1507.

A.D. 1519.

1488. Petrucci, vol. i. p. 198, note 1 to Baruffaldi, says 1463. The Cavaliere Cittadella claims him as a Ferrarese, as does Petrucci; and Gualandi, *Mem. delle Belle Arti*, serie ii. p. 50: 'Dominus Alphonsus quondam Nicolai de Lucea, alias de Lombardis, sculptor Bononiæ habitator.'—*Procura di A. Lombardi*, A.D. 1536.

¹ *Mem. St. int. all' Arca di S. Domenico*, p. 94. Cieognara, iii. 365, says that he was the pupil of Nicola dell' Arca Il Dalmata.

² See chapter on Venice in this volume.

³ Baruffaldi, *op. cit.* i. 200, ascribes it to him.

⁴ Cittadella, *op. cit.* p. 178.

⁵ Gualandi, *op. cit.*, gives a document from the *Archivio dell' Opera di Sta. Maria della Vite*, and doc. signed A, foglio 232, group commissioned in December 1519, completed and paid for June 30, 1522.

artifice, the figures resemble actors in a tableau-vivant set up to look parts which they do not feel.

Other works by Cittadella at Bologna are the group of Hercules and the Hydra in the Palazzo Pubblico;¹ four figures in terra-cotta of the patron saints of the city, in niches upon the pilasters which support the arches under the Torre dell' Arengo;² a group of the Resurrection of our Lord in the lunette over one of the side doors of St. Petronius, and figures of Adam and Eve inside the church; and the terra-cotta busts of the Apostles in the church of San Giovanni in Monte.³ He also received a commission from the famous condottiere Armaciotto de' Ramazzotti to erect his monument in a chapel of San Michele in Bosco which he had built and caused to be adorned with frescoes by Bagnacavallo. This free captain had performed many daring feats of arms in the service of the Medici and the Bentivoglios, of popes Julius II. and Leo X. by whom he was knighted; he had taken part in the battles of Ravenna and Montemorlo, had tasted abject poverty and immense wealth; in short his life abounded in incidents which offered abundant material for the decoration of his monument with statuettes and bas-reliefs.⁴ But Cittadella who lived at a time when artists no longer availed themselves of such opportunities, neglected them, and sculptured a weak, ill-drawn figure of the knight dressed in armour on the top of a plain sarcophagus, leaning upon his elbow in a position awkward in sleep and impossible in death. When Charles V. was to be crowned at St. Petronius our artist decorated its portal, and a triumphal arch, with statuettes, and after the coronation gained favourable notice by a wax medallion of the emperor which he is said to have secretly modelled while sitting in the room where Titian was painting his famous portrait. Some years later while waiting at Rome in hopes of obtaining the commission for the monuments of popes Clement VII. and Leo X. Cittadella sculptured a bust of the emperor which was bought by Cardinal Gonzaga. A duplicate of this bust, which the Duke

A.D. 1520.

A.D. 1525.

A.D. 1526.

Born 1464,
died 1539.

A.D. 1512.

A.D. 1537.

A.D. 1529.

A.D. 1534.

¹ Made in competition with Zaccaria da Volterra (Baruffaldi, i. 207).

² Vasari, vol. ix. p. 12, nota 2; and Ghirardacci, *St. di Bologna*, vol. i. lib. vii. p. 215, and index, letter Q.

³ Gualandi, *Guida di Bologna*, p. 77.

⁴ *Memorie Storiche intorno alla Vita di Armaciotto de' Ramazzotti*, in-folio, Firenze, 1835.

A.D. 1533,
1534.

A.D. 1532.

Girolamo
Usanza.A.D. 1534 -
1560.

A.D. 1553.

Equestrian
statue of
Duke
Ereolo
d' Este.

Alessandro de' Medici gave to Cardinal Cibo, procured him the patronage of that prelate, with whom he visited Carrara,¹ where he made a statue of the Bolognese poet Giral di.² His best works are the bas-reliefs upon the predella of the Arca di San Domenico at Bologna, delicately-sculptured but somewhat overcrowded compositions. These represent several incidents in the life of St. Domenie, and the Adoration of the Magi. He died at Bologna about the year 1537.³ Girolamo Usanza, called like himself, Il Ferrarese, and his reputed brother, though in no wise related to him, is not to be confounded, as he has often been, with Girolamo Lombardi the son of Antonio di Pietro, who worked at Loreto with his brothers Aurelio and Lodovico upon some of the mannered and ill-proportioned prophet statues, which fill the niches of the marble parapet around the Santa Casa. The identity of this artist is difficult to determine. He is said to have assisted the scholars of Jacopo Sansavino in sculpturing the bas-reliefs upon the loggia of the Campanile at Venice,⁴ to have lived for many years at Loreto and Recanati, at which latter place he established a bronze foundry where he is said to have cast a font for the cathedral of Prague, adorned with bas-reliefs whose subjects were taken from the Old and New Testament,⁵ but no such work exists in Bohemia, nor are there any documents known connected with it. The statue of St. Andrew over an altar in the church of S. Andrea at Ferrara is the one work in that city attributed to this sculptor whose existence even has been called in question by a competent authority.⁶

In the year 1494 the commune of Ferrara decreed that an equestrian statue of Duke Hercules should be made in commemoration of the enlargement of the city walls. The model was completed by an unknown artist, but it was never cast; a sculptor named Antonio

¹ Marchese Campori, *Artisti Estensi*, p. 154.

² Identified by Petrucci (vol. i. p. 226, note 1, of Baruffaldi) with that in the university at Bologna. There is a bust of Pope Clement VII. in the Riccardi palace at Florence by Cittadella (Vasari, vol. ix. p. 15, nota 1).

³ Vasari tells us that Alfonso having declared his love at a ball to a 'gran dama' in the words of Petrarch's sonnet (no. 101), 'Se amor non è, che dunque è quel ch' io sento?' she answered, 'E sarà qualche pidocchio.' The repartee went the rounds at Bologna and turned the laugh against the presuming lover.

⁴ Selvatico, *op. cit.* pp. 309-10.

⁵ 'Opus Hieronymi Uxanza da Ferrara, MDLIII.'

⁶ Cav. L. N. Cittadella.

di Gregorio purchased the marble columns for its pedestal at Verona, and returned to Ferrara where he and his assistants Domenico and Bernardino da Milano spent the next three years in carving ornaments for the frieze and base.¹ Antonio di Gregorio.
A.D. 1500.

Several sculptors, but of little importance, flourished at Ferrara in the fifteenth and sixteenth centuries,² where many foreign artists were also employed by the princes of the house of Este. Belri-guardo, which is described as richer in statues, bas-reliefs and pictures than any other building of the kind in Europe,³ and the splendid ducal residences of Belvidere and Belfiore, would perhaps have revealed to us many treasures of art now lost or dispersed had they not been wantonly destroyed.

REGGIO.

The only Reggian sculptors of note are Bartolomeo di Clementi Spani (son of Giovanni da Cremona), and his grandson Prospero. Bartolomeo had three sons, Bernardino, the father of Prospero; Giovanni Andrea, who was a goldsmith; and Girolamo, who was like his father goldsmith, sculptor, and architect. We first hear of Bartolomeo as a goldsmith working upon a silver cup for the canon Bernardino Nigoni, upon two silver statues of saints for the duomo at Reggio,⁴ and busts of SS. Prosdocimo and Giustina in the same material, whose bases were adorned with minute bas-reliefs, for a church in Padua. Some years later we find him employed as an architect, upon the façade of the church of San Giacomo and the door of the Palazzo Donelli at Reggio, and as a sculptor, upon the marble columns of the cloister of San Pietro, the Malegazzi and Arlotti Bartolomeo di Clementi Spani.
A.D. 1494.
A.D. 1518.
A.D. 1513.

¹ These columns were never used, as one of them which had been brought up the river to Ferrara fell overboard and could not be recovered; the other which had been safely dragged to the Piazza, was eventually set up to support a bronze statue of Pope Alexander VII. (Vide Cittadella, *Mem.* &c. pp. 422-3.) A.D. 1675.

² M. Arma da Regenta, 1554; M. Giovanni, 1554; Ippolito d'Arento, 1574-77; M. Maffeo, 1503; Ercole Azzolino, 1574; Martino Burzoni, 1548; Alessandro Cagnone and Bart. Calabroso, 1554; Ottaviano, 1552; Alessandro and Giorgio Cariboni, 1585; Gio. Ant. di Giacomo, 1552; M. Giulio. Lodovico Ranzi made many statues for the Palazzo Pubblico at Brescia (see Cicognara, ii. 350); Alfonso Alberghetti, 1572 (*ibid.* vol. iii. p. 343, nota 2); Cristoforo da Ferrara (*Cicogna, Isc. Ven.* vol. iii. p. 361, no. 2).

³ 'Ut nulla alia esset in Europa cuncta, que cum hac sua conferri posset.'

⁴ Assisted by his son Giovanni Andrea (Vasari, vol. vi. p. 106, nota 1).

monuments in the duomo, and the tomb of Rufino Gabbinata in the church of San Prospero, which consists of a sarcophagus with sepulchral effigy, supported upon a sculptured base, and placed in a recess, the architrave of which is adorned with arabesques, and the lunette with a bas-relief of God the Father. The general design is good, and the style sober and in good taste, but the effect is marred by details which are singularly out of keeping with the monument of a Christian prelate, such as the sphinxes supporting the roundel, and Neptune with trident, chariot and sea-horses, in the bas-relief upon the base. Such errors in taste, common in the monumental art of the time, are manifest signs of a decadence which the works of Bartolomeo's grandson and pupil Prospero show most fully. When a very young man this artist studied at Rome, and thinking to attain Michel-Angelo's grandeur of style by throwing his statues into strained attitudes, and giving an unnatural development to their limbs and muscles, modelled such monstrous creatures as the colossal *Lepidus* and *Hercules* which stand before the Ducal Palace at Modena, and the clumsy statue of Bishop Ugo Rangoni in the duomo at Reggio. As this monument is considered Prospero's masterpiece, it may be taken as a fair example of his manner. The white marble sarcophagus stands upon a red marble base, at each end of which are life-size genii, the one holding a crosier, the other a sword and helmet. Above it, and out of all proportion with it, sits the gigantic bishop, within a square recess crowned by a broken pediment, whose ends are connected by a shield sculptured with the arms of the prelate. These arms are again introduced in black marble shields upon the base of the monument, which is adorned with two small seated figures in relief of Innocence emblematised by a dove, and Self-Devotion by a pelican.¹ Bad as it is in style, ugly in combination of colour, and faulty in the relative proportion of its parts, it is if possible surpassed in bad taste by Prospero's monument to the canon Cherubino Sfortiano² in the same church, which consists of a huge white marble hour-glass, supported on a base of red marble, flanked by figures of two Virtues, and crowned by a statuette of Christ. We will not trespass upon

Prospero Clementi, born (?), died May 26, 1584.

Tomb of Bishop Rangoni.

Tomb of Cherubino Sfortiano.

¹ This tomb cost 1250 golden scudi (Fontanesi, *Disc. Accademico sopra Clementi*, Reggio, 1826).

² Who was travelling with Cellini when he killed the postmaster near Siena (see Cellini's Autobiography).

the reader's patience by describing any more of this sculptor's works, but we cannot refrain from quoting a passage from a discourse delivered before the Academy at Reggio as an example of the excess to which panegyric can be pushed. In the two statues of weeping women which form part of a monument to the juriconsult Bartolomeo Prati in the crypt of the duomo at Parma, 'We see combined,' says the enthusiastic speaker, 'the suffering of the Laocoön, the "morbidezza" of the Venus de' Medici, and the grace of the Flora, any one of which excellences would entitle Prospero to be considered as the equal of Glycon and Praxiteles.'¹

A.D. 1542.

MODENA.

The bas-reliefs upon the façade of the duomo at Modena,² the leaves, birds, and arabesques about the side-posts of its great portal, and those about its smaller doors were sculptured in the twelfth century by Wiligelmus. The figures are clumsily proportioned, with staring eyes and dangling feet, but the ornaments, though coarsely executed, are skilfully combined and effective. Much has been written about the nationality of Wiligelmus, who has been called a Modenese, a Lombard, and a German.³ Those who incline to the last opinion identify him with that Wilhelm von Innsbruck, who assisted Bonanno of Pisa to build the famous leaning tower. Some support for his foreign origin has been supposed to be found in the subject of the sculptures which illustrate King Arthur's victories over the Visigoths,⁴ but we cannot consider this any proof that Wiligelmus was not an Italian,⁵

A.D. 1099.

Sculptures
of the
façade of
the duomo.

A.D. 1155.

¹ Fontanesi, *op. cit.* p. 23, nota 13. Gabriele Bombasio or Bambace (a dramatic author whose tragedy of *L'Alidoro* was performed with stage decorations by Prospero, when Barbara of Austria, Duchess of Ferrara, visited Reggio) was so dissatisfied with Vasari's mention of his favourite sculptor that he wrote him a letter in which he corrected his mistakes and supplied his omissions. Could he have known that Prospero would have found so warm an advocate nearly three centuries after his death, he would have rejoiced indeed.

A.D. 1568.

A.D. 1572.

² Founded in 1099. For a notice of the sculptures by the Campionesi within the church, see Lombard chapter in this volume.

³ See Introduction to *Tuscan Sculptors*, p. 49. Cicognara, vol. iii. ch. ii., calls him a Lombard, Tiraboschi an Italian. Kreuser, *Die christliche Kirchenbau*, i. 468, says he came from Nuremberg. The bas-relief of the Creation of Eve is engraved in Cicognara, tav. 7, and Agincourt, tav. 21.

⁴ They are inscribed with the names of King Arthur and his knights.

⁵ Ricci, *op. cit.* vol. i. p. 528, and p. 610, note 39, mentions such choice of subject as a proof of foreign influence upon Italian art.

About
1400.

Guido
Mazzoni.

as King Arthur was looked upon as the model of a Christian knight in the south as well as in the north of Europe. Between his time and that of Giovanni Guerra da Modena,¹ who assisted in carving ornaments about the pilasters of the choir parapet in the duomo at Milan, Modena produced no sculptor, nor is it till we come to the latter part of the fifteenth century that our attention is arrested by the works of Guido Mazzoni, called Il Modanino from his birthplace, and Il Paganino after his grandfather.² This artist should rather be called a 'plasticatore' than a sculptor, as he worked altogether in clay. His works which are vulgar in type, intensely realistic, full of exaggerated expression, and monotonous through their unvarying repetition of the same subject, owe their effect to earnestness and truth to homely nature. When we have seen one of his groups we have seen all, and know the capabilities of the man thoroughly. Let us take as an example the 'mortorio' in the church of San Giovanni Decollato³ at Modena. (See Plate XXIX.) The dead body of our Lord lies upon the ground; the Madonna, a weeping old woman, who kneels on one knee at the foot of the cross behind the body of her son, is supported by the beloved disciple, and by the Magdalen, who leans forward with dishevelled hair and distorted features, as if screaming in an agony of grief. St. Joseph sits at the head of the body stretching out his hands towards it, and several of the disciples are grouped around. The startling effect of these coloured life-size figures, robed in heavy but carefully-arranged draperies, modelled with no small skill, can easily be imagined. This 'mortorio' differs very little from that by the same artist at Santa Maria della Rosa at Ferrara,⁴ or that at Monte Oliveto at Naples, which he made for King Alphonso II. of Aragon.⁵ The group of the Nativity in

A.D. 1490.

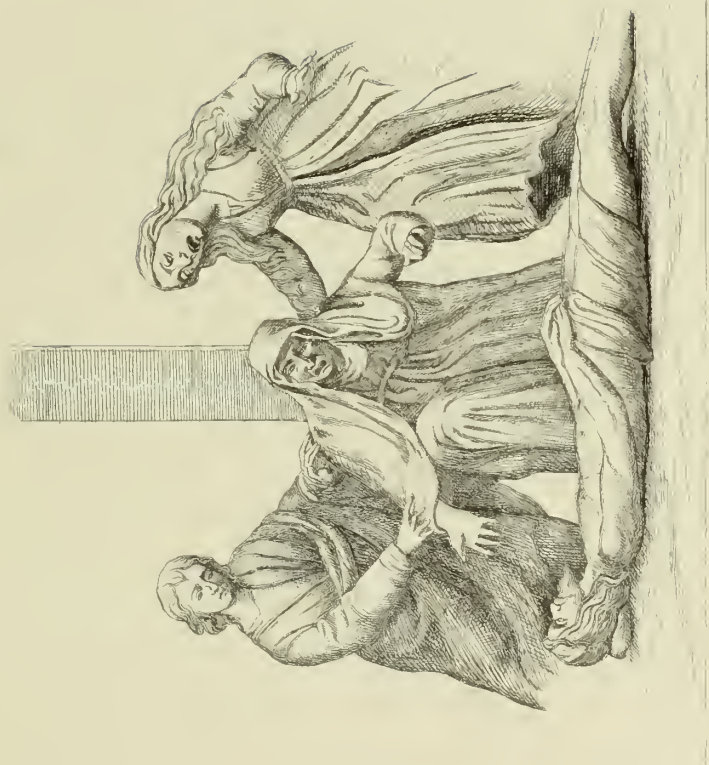
¹ Rieci, ii. 386.

² His great-grandfather Guido il Vecchio came from a castle in the mountains of Modena called Montecuceolo. His father's name was Antonio (vide *Le Opere di G. Mazzoni e di Antonio Begarelli, dis. ed incise da Guizzardi e Tomba Bolognesi*, Modena, 1823; Tiraboschi, *Bib. Mod.* vol. vi. pt. ii. p. 467; and Vedriani, *Raccolte de' Pittori e Scultori Modonesi*, p. 26; also Vasari, iv. 6).

³ This mortorio was originally in the Cappella della Confraternità of the hospital of San Giovanni della Morte, then in the public prison. It was repaired and repainted by M. Francesco di Bianco Frare.

⁴ This group is often attributed to Alfonso Cittadella Il Ferrarese, but to our eyes it is unmistakably by Guido Mazzoni.

⁵ It loses much of its effect by being coloured to resemble bronze. It is however very interesting historically as some of the figures are said to be portraits;



the crypt of the duomo at Modena is of little interest,¹ as the subject allowed of no dramatic display, but some of the heads are extremely living in their expression.² Of the now-destroyed mortorio which Mazzoni made for the monastery of Sant' Antonio Abbate at Venice we have no other record than that furnished by the contract, which is curious for the stipulation made by the artist, that in consideration of his having relinquished to the monastery a part of the money promised him in payment for it, his name and his coat of arms should be placed upon it, and mention of his gift made in the inscription. King Charles VIII., whom Il Modanino accompanied to France after the conquest of Naples, made him cavaliere and allowed him to enrich his coat of arms with the royal fleur de lys. After the king's death our sculptor was commissioned to make his tomb at St. Denis. According to Felibiens' description³ it was of black marble, with ornaments and figures in gilded bronze. Its four sides were adorned with niches containing statuettes of the Virtues, divided from each other by flat spaces decorated with swords wreathed with laurel in memory of the royal conquests, and upon the top was placed the effigy of the king kneeling before a prie-dieu, with four angels bearing shields engraved with the arms of France and Jerusalem.⁴ Whether he modified his style in dealing with a subject so foreign to his habits, and what was the character of the many other works which he is said to have executed during a residence of more than twenty years in France, we cannot judge. Certain it is that he must have been well paid, as he

A.D. 1489.

A.D. 1495.

A.D. 1498.

the St. John of King Alfonso; the St. Joseph of Sannazzaro the poet; the Nicodemus of Gioviano Pontano; and one of the other figures of the king's son Ferrandino (*Guida degli Scienziati*, i. 387-390; Celano, *Notizie di Napoli*, ii. 30).

¹ Belonged to the Porrini family at Modena. According to the *Cronaca Malegazzi* they refused to part with it for 500 golden scudi. It was long in the Palazzo Livezzani (see Vedriani, *op. cit.* pp. 31-2). The second shepherd to the right and the head of the first to the left are by an unknown sculptor. A sculptor named Righi made the sheep and shepherd in the background about 1527.

² Estratto dal Catastico di Costello in Venezia (Cicogna, *Isc. Ven.* i. 360; and Sansavino, *Venezia Descritta*, p. 32). The monastery and the group have both been destroyed.

³ *Histoire de l'Abbaye Royale de St. Denis*, p. 559; at p. 550 a small outline of the tomb is given.

⁴ A brass-gilt plate on the pillar nearest to the monument was inscribed with two epitaphs and the words 'Vixit annos 28. Obiit anno a Natali Domini 1498. Opus Paganini Mantoviensis.'

June 19,
1516.
Sept. 12,
1518.

returned to Modena¹ a rich man, and purchased many houses and much land before his death which took place two years later. His first wife Pellegrina Discalzi,² and his daughter both accompanied him to France, and assisted him in his labours, proving by their skill in sculpture the truth of Ariosto's lines:

Le donne son venute in eccellenza
Di ciascun' arte ov' hanno posto cura.

Antonio
Begarelli,
born 1479.

During the absence of Il Modanino from his native city a formidable rival had arisen in the person of the 'plasticatore' Antonio Begarelli,³ who though a less original was a far better educated artist. He was the son of a baker named Giuliano, and is by some persons said to have studied under Il Modanino after his return from France, which is improbable as he was then thirty-seven years old, and by others under Alfonso Cittadella, which is still less credible as that artist was his junior by nine years. The pictorial character of Begarelli's style bespeaks quite another influence, and corroborates the story of his intimacy with Correggio from whom he may have borrowed something of his flow of line and almost morbid grace, but if so the influence was not a happy one, as it is easy to paint great masses of drapery, and so lighten them with magic effects of chiaroscuro and artifices of colour that they become light and airy, and impossible to model them in a material like clay as it admits of no such handling. Disregarding this truth Begarelli arranged his draperies into forms which colour only could have rendered acceptable, and grouped his figures in a manner quite opposed to the requirements of plastic art.⁴ With the exception of a few years' residence at Parma Begarelli lived and worked altogether at Modena, so that it is only there that we can become acquainted with him. His most important work is the Taking down from the

¹ Cronaca Belleardi MS. says he returned to Modena June 19, 1516 (see Tiraboschi, *Bib. Mod.* i. 192).

² Vasari, vol. iv. p. 6, nota 1. Vedriani, *op. cit.* p. 33, says that Isabella Discalzi Mazzoni's second wife was the sculptress.

³ Vasari calls him Il Modana (see xi. 243).

⁴ The famous dictum of Michel-Angelo upon his terra-cotta groups, 'Se questa terra diventasse marmo, guai alle statue antiche,' has a very apocryphal sound, for he must have felt that if Begarelli's system of dealing with sculpture was right then that of the Greeks was fundamentally wrong (see Vasari, vol. xii., and Campori, *op. cit.* p. 103). Michel-Angelo saw Begarelli's groups at Modena when he was on his way back to Florence from Venice A.D. 1529.

Cross,¹ in the church of San Francesco. Nieodemus and Joseph of Arimathea with two other persons are represented in the act of detaching the body of our Lord from the cross, at whose base the Virgin swoons in the arms of the three Marys. SS. Anthony of Padua and Jerome stand at the foot of the two side crosses, and SS. Francis and John the Baptist kneel near them in ecstatic contemplation. By far the most striking feature in the composition is the central group of women, one of whom supports the head, while the other two hold up the drooping hands of the Virgin, whose attitude is one of complete abandonment, and whose face wears that expression of suffering which the features sometimes retain while consciousness is suspended. Had this group been painted by Correggio, it would have ranked as a masterpiece, but owing to its fluttering and complicated draperies, and the hasty action of the women who seem to have turned from the Crucified just in time to receive the fainting form of His mother, it is bad in sculpture. The work has the great fault of want of connection between the cross and the figures in the foreground, as the space is so very great, and the two actions so separated, that they form two distinct compositions. The Pietà by Begarelli at San Pietro has much greater unity of design, and is much more sculptural.² The Madonna is sustained by St. John as she kneels by the dead body of our Lord, whose head rests upon the lap of Nieodemus. The mourners are absorbed by one feeling, their draperies are well managed, and the head of St. John is especially full of sentiment. Other works by Begarelli of inferior quality, are the Magdalen lying at our Lord's feet, with SS. Peter and Paul and two attendants, in a corridor leading from San Domenico to the academy; the Pietà at Sant' Agostino, which is chiefly interesting because the Joseph of Arimathea is said to be the portrait of its sculptor; the statue of St. Mary Magdalen in the Belleardi chapel at Sta. Maria del Carmine; and the Madonna and Child with St. John in the sacristy of the Chiesa Votiva. In the

A.D. 1526.

A.D. 1531.

A.D. 1528.

¹ The monks of Santa Cecilia ordered this work and paid more than 300 gold scudi for it. Vedriani, Mengs and Lanzi say that the St. Jerome and the St. John were modelled by Correggio. Pungileoni, *Ist. del Correggio*, ii. 195, doubts it.

² An altar group of the Madonna with angels and saints in this church, a very poor work, was begun by Begarelli in 1553 and finished by his son Ludovico. The five statues of saints on either side of the nave have been sadly disfigured by coats of paint.

- A.D. 1558-1561. academy at Parma, where Begarelli resided for three years in the latter part of his life, there are two groups, one of the Madonna and Child to whom St. John presents a flower, with SS. Benedict, John the Evangelist, Felicità, and Vitale; the other a group of the Madonna and three saints.

A.D. 1559. Vasari tells us¹ that Begarelli, who is supposed to have died at Modena about the year 1565, contracted with the monks of the convent of San Benedetto at Mantua to model many life-size figures for their church, for which he was to be paid ten gold scudi apiece, but no statues of the sort exist at Mantua, nor is there any further mention made of them.

PARMA.

Early buildings and sculptures at Parma. Parma seems to have revived under the Lombards from the state of decadence into which it had lapsed since the downfall of the Roman Empire, as it had become the seat of a court of jurisdiction (curia), and was governed by a Lombard duke. Its cathedral and bishop's palace² were doubtless edifices in the Romanesque style, decorated with sculptured animals, monsters, and capricious forms, of which the capitals carved with fantastic figures at Sta. Croce, and the bas-reliefs of the font at Vicofertile are probably examples.³

A.D. 833. Charlemagne visited Parma and conceded to it the right of coining money, and under his immediate successors it was adorned with several new churches, among which was the Basilica of San Quintino, one of whose original doorways furnishes us with an example of the rude sculpture of that time in the heads carved about its arch, and in the leaves and figures (perhaps symbolic of the four seasons) about the capitals of its supporting columns.⁴

A.D. 835. To the same period belong some wood-carvings from the church of Sant' Alessandro representing birds, quadrupeds, and monsters feeding upon the leaves and bunches of a vine.⁵ If we compare

¹ Vasari, xi. 244.

² Carlo Troya, *Codice Diplom.* p. 111.

³ Sig. Lopez in the Introduction to his work entitled *Il Battistero di Parma*, at p. 9 declares himself uncertain whether these bas-reliefs and capitals belong to Lombard times or are posterior.

⁴ Lopez, *op. cit.* p. 13.

⁵ Ibid. These works commonly called 'dalla porta di S. Bertoldo' are preserved in the choir of the church.

these works with those of two hundred years later, we see that art had remained in almost the same low state, the only progress being in the power to grasp a wider range of subject. Thus in the capitals of the columns of the Loggia which runs round the interior of the duomo,¹ we find some sculptures purely ornamental, others symbolical, such as the Sacrifice of Abraham, and others satirical, such as the figures of a monk with a wolf's head, and a wolf dressed as a monk with the inscription 'Est monachus factus lupus, hic sub dogmate thracius (tractus?).'²

In the twelfth century we at last find decided improvement in the works of Benedetto di Antelamo, generally called Antelami, who built the famous baptistry, and adorned it and the duomo with his sculptures. We have elsewhere referred to him as the son of a notary at Parma named Antelmus,³ but this conjecture has been overthrown by the discovery that the 'Magistri Antelami' were a body of builders or architects like the 'Magistri Comacini,' and that consequently the name as applied to Benedetto merely denotes his profession.⁴ These men are elsewhere mentioned as workers in wood from the valley of Antelamo. It is possible that our Benedetto was descended from a native of Antelamo settled at Parma, and that he adopted his ancestor's patronymic like the Campionesi, many of whom, as we remarked in our chapter upon sculpture in Lombardy, are thus styled even when their family names are known. The Crucifixion of our Lord from the Cappella Bajardi in

Benedetto
di An-
telamo.
A.D. 1196.

The Ma-
gistri
Antelami.

¹ Founded in 1058, and consecrated about 1106 by Bishop Cadalo afterwards antipope under the name of Honorius II. (Ricci, *St. dell' Arch.* i. 442).

² Probably this representation was intended to signify that a monk in abandoning the pure doctrine of the Church changed his appearance to that of a wolf (ibid. p. 445, and p. 489, note 65).

³ Introduction to *Tuscan Sculptors*.

⁴ Sig. Lopez, who first suggested, in the *Saggiatore*, vi. 173, that Benedetto was the son of Antelamo, a notary of the Sacro Palazzo, has arrived at a different conclusion after a perusal of the fragments of the *Civil Statutes of Genoa*, lib. vi. p. 13, published by Ducange, in which the title 'magistri antelami' is spoken of as identical with that of 'fabri murarii' (see pp. 79-80, note 36, Lopez, *Il Battistero di Parma*). At pp. 125-6 he quotes from Carlo Troya, *Lombard Code*, vol. iii. pt. iii. *op. cit.*, two diplomas given in 989 and 1033 by Otho III. and Conrad I. in favour of the monastery of S. Pietro in Cielo d'Oro in which the 'valley called Antelamo' is mentioned as the home of certain carpenters or workers in wood. As the Antelamo valley is mentioned together with Besozolo (the modern Besozzo) it may have been near it, between the Lago Maggiore and the Lago Varese in the province of Como.

Relief in
the duomo
at Parma.
A.D. 1178.

the duomo at Parma, described in the introductory chapter to the first portion of this work, was one of the three reliefs which he sculptured with the mysteries of Christ's Passion for a pulpit in the duomo. Although in many respects stamped with the rude character of sculptures of the time, it is far superior to them by virtue of the expression thrown into the different figures, and the direct part which each of them takes in the sad scene.¹ Benedetto is also supposed to have made the bishop's throne in this duomo, and the four small lions grouped about the side doors of its façade, as well as the bas-reliefs upon the red marble sarcophagus under the high altar, which represent the martyrdom of four saints and Christ with the symbols of the Evangelists.² Eighteen years after making the pulpit he began to build the octagonal baptistry, which is one of the most interesting edifices in Italy, from the variety and importance of the sculptures with which it is decorated within and without.³ We shall not undertake to explain them fully, as such a course does not lie in the scope of a general history like the present, but content ourselves with describing them sufficiently to enable the reader to understand their general scheme.⁴

The bap-
tistry,
A.D. 1196.

The external sculptures of the three portals are intended to illustrate the first and second coming of Christ, and to symbolise human life. Upon the side posts of the north portal are Jacob and the twelve patriarchs with Moses, who freed the children of Israel from slavery as Christ did mankind from the thralldom of sin, and

¹ Sig. Lopez, *op. cit.* p. 21, mentions that a friend of his possesses three capitals carved in high relief with subjects taken from the lives of Adam, David and Solomon which from their style he thinks to be by Benedetto and to have belonged to the above mentioned ambo. The Cappella Bajardi bas-relief is inscribed—

‘Anno milleno centeno septuageno
Octavo scultor patravit mense secundo :
Antelami dictus sculptor fuit hic Benedictus.’

² The statuettes are earlier, and the ‘arca’ is supposed to be the only existing relic of the old cathedral which was destroyed in 1037. Da Erba thinks it was executed under Bishop Lanfranco between 1139 and 1161. The same author attributes to Benedetto Antelamo the great lions of the central porch, but this is an error as shown by Pezzana, *St. di Parma*, vol. i. p. 43, note 41.

³ The following inscription upon the architrave of the north door tells the date of the foundation of the edifice—

‘Bis binis demptis .annis dc mille ducentis
Incepit dictus .opus hoc scultor Benedictus.’

⁴ *Il Battistero di Parma*, ch. iii. pp. 167–95.

Jesse, with the twelve kings and the Madonna. These figures are seated one above the other upon the leaves of a vine, whose branches intertwine to enframe them. Around its archivolt sit the prophets who foretold the coming of Christ, holding medallions, upon which half figures of the apostles are carved in relief. The bas-reliefs upon the frieze illustrate the history of our Lord and of St. John the Baptist. Upon the side posts of the western portal are sculptured the deeds of charity, which the Judge will enumerate as the titles of those on his right hand 'to inherit the kingdom prepared for them from the beginning of the world,' and the parable of the Labourers of the Vineyard, divided into twelve parts to represent the hours of the day. In the lunette sits Christ the Judge, surrounded by angels bearing the instruments of the Passion, and upon the architrave are other angels blowing trumpets to call the dead to life. The principal decoration of the southern portal is a bas-relief in the lunette, which represents a youth seated in the branches of a tree, gathering honey from a honeycomb.¹ Two small animals are gnawing at its roots, and a dragon, with flames issuing

¹ Many learned explanations have been given of this relief. See for example the *Revue Archéologique*, Paris, t. x. p. 289; Letter written by Sig. Lopez to M. Isabelle; Hammer, *Antologia di Firenze*, 1827, p. 84; Valéry, *Voyage en Italie*, t. ii. p. 210; Sacchi, *Antichità Romantiche d'Italia*, epoca i. p. 117; M. le Dr. Duchalais, Lettre à M. Lopez du 5 juin 1854, imprimé dans le xxii^e vol. p. 307, des *Mémoires de la Société Impériale des Antiquaires de France*, 1855, in which he suggests that the subject of the bas-relief was drawn from the legend of S. Barlaam; Didron, *Annales Archéologiques*, vol. xv. p. 413, 1855. Sig. Lopez, *op. cit.* p. 180, quotes the explanation given by Sig. Ab. Luigi Barbieri and printed in the *Efemeride della Pubblica Istruzione* (anno ii. no. 28, April 1, 1861, p. 473), as the most satisfactory. Sig. Barbieri says that the bas-relief expresses human life in its beginning, its course and its end; and that it is truly symbolical in that it has a triple significance, in relation to the physical, the moral, and the religious attributes of human nature: of these he explains the first only, in the following manner:—1. The sun and moon at rest typify the active and passive principles of generation. 2. The same celestial bodies in motion represent time as measure of human life. 3. In the tree with its eight apples, at whose roots two animals are gnawing, is expressed the transformation of matter or the perennial mutability of forms in relation to the generation and corruption of things which serve for man's sustenance. 4. The man seated in the tree signifies the mastery of man over matter and the irrational animals. 5. The dragon casting fire from his mouth, with open jaws ready to devour the man, having his wings extended, a fish's or serpent's tail raised aloft, and lion's claws fixed upon the earth, symbolises the four elements fire, air, water, and earth, of which the human body is composed, by reason of whose contrary tendencies the necessity of dissolution or death comes to the corporeal part of man.

from his extended jaws, sits watching till they shall have done their work and given him his prey. Here we have an allegory of human life, for in like manner with this youth, man if absorbed in worldly enjoyments forgets his inevitable doom. Perhaps the sculptor intended this work and the sculptures upon the other doors as a preface to his whole scheme of decoration, typifying in it by the dragon, the devil who devours souls, and by them, the redemption from eternal death assured to mankind by the coming of Christ. Reliefs in red Verona marble, consisting of those symbolic human figures, heads, busts, animals, and fantastic monsters so frequently seen about early churches, whose explanation is to be found in the Bestiaries and other manuals of Mediæval symbolism, are disposed about the eight sides of the building; and near the doors are seated female figures of Faith, Justice, and Peace; Hope, Prudence, and Modesty; Charity and Piety; Chastity, Patience, and Humility.

Inside the building, the lunettes of the three doors are filled with reliefs representing the Flight into Egypt, the Presentation of Christ in the Temple, and the Regions of the Blessed. In a fourth relief upon the high altar Christ is seated within a mandorla, ('vesica piscis,') giving his blessing with his right hand and resting his left upon an open book. On either side of the Redeemer are the symbols of the evangelists, and upon the foot of the altar are sculptured three figures in red marble of St. John, a Priest, and a Levite. Fifteen bas-reliefs, probably of a later date, which are let into the intercolumnar spaces on one side of the church, represent the course of the astronomical year by figures employed in agricultural labours suited to the different seasons, each of which is accompanied with an appropriate zodiacal sign.¹ To judge these works fairly we must remember that they were sculptured fifty years before the first known work of Niccola

¹ Ricci, *Storia dell' Architettura in Italia*, i. 562, argues that the Mediæval zodiacs were perhaps used in the Roman sense, to point out the precise epoch of the foundation of a building, or some memorable fact connected with it, or some glorious enterprise. This applies to the accompanying figures combined with the signs which are always the same. The baptistry at Parma furnishes a solitary example of these zodiacal signs placed within the building; and it is this which induces Sig. Lopez to believe that they were not sculptured for it, but for the façade of some other edifice from which they were removed to their present place. The zodiac was invented by the Egyptians and used by them B.C. 2500.

Pisano and were contemporaneous with the bas-reliefs of such Tuscan pre-Revivalists as Rudolphinus and Gruamante, who could carve a font or an architrave, but who never could have executed a series of sculptures embracing the vast scheme of human redemption. If the intention of the sculptor is regarded without reference to the broken language in which want of education has forced him to express his ideas, we feel that Benedetto di Antelamo was the most remarkable artist who appeared in Italy before Niccola Pisano. It is not known that he worked elsewhere than at Parma, but it is possible that some of the sculptures upon the façade of the cathedral at Borgo San Donnino are by him, such as the bas-reliefs, and the prophet statues in the niches lateral to its great doorway, and the group of the Madonna and Child on the wall of the Campanile. The architects Albertino da Terenzo and Albertino da Taneto, who flourished about the year 1200, were perhaps his scholars, as well as the anonymous sculptors of the ruder reliefs about the baptistry, which belong to the early part of the thirteenth century. In its latter half Giovanni Buono da Bissone, who was called to decorate the great doorway of the cathedral, sculptured the great lions which support the columns of its porch, and the signs of the zodiac in a hard and lifeless style.¹

Scholars
of Bene-
detto.

A.D. 1281.

During the fourteenth century there seems to have been a dearth of sculptors at Parma, for Aldighiero della Senazza was obliged to invite an artist named Jacopo to come from Pistoja and work for him; and shortly after a certain Francesco Frigeri, wishing to decorate the sepulchre of his family in the duomo, had to send to Cremona to purchase a poorly-sculptured mortorio of wood. No certain works of this period exist, save the rude and much injured monument erected to Guido Pallavicino in the Abbey of Fontevivo; the tomb of Ugolotti Lupi in the oratorio of Casa Melilupi in Saragna, sculptured by a second-rate artist with coats-of-arms and figures; and a sarcophagus under the porch of the church of San Vitale e Agricola at Bologna, which was made by Maestro Rosa da Parma, and used as the burial-place of Mondino de' Liucci a celebrated anatomist. It is adorned with a bas-relief representing the professor

Few sculp-
tors at
Parma
in the
14th cen-
tury.

A.D. 1344.

A.D. 1358.

A.D. 1301.

A.D. 1351.

Died 1318.

¹ 'In millō dūcto octuāgo pñio indicione nona facti fuere Leones, P. Magistrum Bonum, d. Bixono, et ĩpore fratrum ghidi Nicolay B'ardini et Bēvenuti di laboreris.'—Ricci, *op. cit.* vol. i. p. 489, nota 64.

expounding a book, which lies before him, to six disciples seated at low reading-desks, some listening and some following the text in the books which they hold in their hands. Their attitudes are agreeably varied, and the expression of attention in their faces is well rendered. All are dressed in long gowns, with round caps upon their heads.¹

Sculptors
of the
15th cen-
tury.

A.D. 1416.

A.D. 1421.

A.D. 1476.

A.D. 1484.

Born 1434.

A.D. 1469-
1489.

A.D. 1494.

A.D. 1510.

A.D. 1488.

Civil discords and the tyrannical rule of the Visconti paralysed the arts at Parma during the fourteenth century, and the same political conditions weighed upon them during much of the fifteenth which produced some few architects, but no sculptors of repute. The only existing monuments of this time are the rude bas-reliefs upon the sarcophagus of Biagio Palacani on the façade of the duomo; the sepulchral slabs of Giovanni Lalatta and his wife; and those of Giovanni degli Ardemani (1422), Antonello Arcimboldo (1439), and Antonio Bernieri bishop of Lodi (1456); the bas-reliefs of the Beato Simone della Canna, and those upon the sarcophagus of Girolamo Berniesi in the duomo. Giacomo, Filippo and Damiano, sons of Filippo de' Gonzati of Parma, who were distinguished as bronze-casters in the fifteenth century, made the statues of the four evangelists in bronze upon the balustrade around the ciborium in the duomo, which are creditable examples of their skill.² A celebrated wood-carver and 'intarsiatore' named Luchino Bianchini, the supposed scholar of Cristoforo da Lendinara, who with his son Bernardino worked at Parma for a period of twenty years, helped them to carve the presses for the sacristy of the duomo, and himself made the woodwork about its great portal, as well as the intaglios and intarsiature of the choir at San Lodovico. His son Gian Francesco, who followed the paternal profession with success, married the daughter of Marcantonio Zucchi the clever 'intagliatore' of the choir stalls in the church of S. Giovanni Evangelista. This same church contains some excellently-sculptured capitals signed by a Maestro Antonio,³ who was employed by the Conte di Cajazzo several years earlier to adorn the portal of his palace with ornaments and figures. Two workers in terra-cotta are mentioned with praise at this time—one being a Maestro Francesco, who also

¹ 'S. Magro. 22. len. cii Mondini de Lucii, et es 22 heredum.'

² The ciborium was made by Alberto da Carrara 1488 (see Lopez, *op. cit.* p. 46).

³ 'Anno salutis MDX. Antonius Parmensis faciebat.'—Lopez, *op. cit.* p. 46.

worked at the Palazzo Cajazzo, and the other a Maestro Giovanni, A.D. 1488. who made a terra-cotta frieze for the hospital. These are the last sculptors we know of at Parma.

PIACENZA.

Piacenza offers us still less matter for consideration. The façade of the duomo, which was erected in the early part of the A.D. 1122. twelfth century, is decorated with the signs of the zodiac, and has clumsily-executed bas-reliefs by unknown sculptors about its northern and southern portals. The brothers Pietro and Ubertino, who cast A.D. 1196. two bronze doors for the Lateran basilica at Rome during the pontificate of Celestine III., were probably from Piacenza.¹ Only one other Piacentine sculptor, Livio de' Cornaschi, is known to us. This artist carved a frieze for the church of San Giorgio Maggiore at Venice towards the end of the sixteenth century. A.D. 1596.

GENOA AND CARRARA.

The most ancient sculptures at Genoa are those upon the exterior Early sculptures at Genoa. of the duomo, which was founded about the middle of the eleventh century, and planned on a vast scale, being intended not only for sacred but for such profane uses as the meeting of popular assemblies, the reading of decrees, the contraction of alliances, the celebration of victories, and other public acts.² The oldest of its sculptures are probably the fantastic animals, sirens, and monsters upon the side-posts of the small door on the left, carved in relief obtained by cutting away the surface around their clumsy forms, and indicating their outlines by furrows. As this system of working was that of the sculptors of the Lombard period, it is possible that

¹ One of these doors now in the baptistry of Constantine has a few simple figures in relief upon the middle of its left valve. Rumohr, *Italienische Forschungen*, i. 268, thinks that the words 'Fratres Placentini' in the inscription upon this door proves the origin of these artists from Piacenza, though he declares himself unable to interpret the word 'Latusenan' which follows the name of Hubert. This word has been interpreted to mean 'Lausanne' (see also Platner, *Beschreibung Roms*, iii. 543).

² Lopez, *op. cit.* pp. 53-4. Ricci, i. 356-7, says this was one of the first buildings erected in Italy with this double end in view. The old cathedral of San Siro which stood outside the walls was in constant danger of plunder by the Saracens.

Dated
Aug. 15,
1342.

these reliefs and ornaments originally belonged to the small church of San Lorenzo, which was pulled down to make room for the new duomo. The little tabernacle on one side of this door which contains a relief of the Madonna and Child with angels is certainly a work of the fourteenth century,¹ while the Martyrdom of San Lorenzo in the lunette above the great portal, the Byzantine-looking Christ above it; and the series of Biblical reliefs upon the façade, which are executed in a stiff hard style, and composed of many small figures confusedly ranged one above the other with but little attempt at composition, probably belong to the thirteenth. That to the left represents the Stem of Jesse, and those to the right the Annunciation, the Meeting of Elisabeth and Mary, the Nativity, the Adoration, the Flight into Egypt, and the Massacre of the Innocents.

M. 1336.

None of the Genoese tombs and bas-reliefs within the edifice are of remarkable merit. The monument to Cardinal Luca Fieschi, above a door in the right aisle, consists of a sarcophagus decorated with a bas-relief of our Lord and the Twelve Apostles, upon which lies the effigy of the cardinal, watched over by two clumsy angels,

M. 1469.

whose action is unusually vehement.² Another Fieschi, Cardinal Giorgio, who lived a century later is buried in a chapel on the opposite side of the church. His monument is alike Pisan in type, but more complicated in design. The sarcophagus stands under a tent-like canopy surmounted by a statuette. Four seated statuettes of Virtues decorate its front; two figures, which look like monks, stand at the head and feet of the recumbent effigy, and behind it are angels, two of whom are praying, and one holding a scroll. The statuettes are short and thick-set, and the sculpture is coarse and wanting in refinement and feeling. The bas-relief of the

A.D. 1443.

Crucifixion above the altar in the Chapel of the Holy Crucifix, which belongs to the same period, is crowded with small stiff figures formally ranged one above the other, and equally inexpressive. Another Quattrocento relief of the same subject in one of the sacristies is scarcely better in point of execution, but decidedly so in feeling. In vain do we search for some native

¹ Insc.: '1342, Die Augusti. S. Johs. q. galli. d. bosolo. faber. fratrum et heredum.' The relief belonged to the tomb of the brothers Bozoli.

² Banchero, *Il Duomo di Genova*, p. 156, ascribes this monument to Balduccio Pisano, but we find no trace of his style in it.

sculptor of eminence among the many who flourished at Genoa between the middle of the fifteenth and the end of the sixteenth century.¹ That this was not owing to the want of good foreign examples, the works of Mattco Civitali in the duomo, and those of Montorsoli at San Matteo attest.² Two Quattrocento tabernacles in the church of San Teodoro, which are too good to belong to any of the native sculptors known to us, are the only sculptures in the city which can pretend to any delicacy or refinement of style, expression, or elegance of ornament. A bas-relief in the centre of that on the left represents the Infant Christ supported by an angel, and adored by the Madonna, St. Joseph and a monk. The four Virtues sculptured upon the side pilasters, the groups of angels in the base, and the prophets in flat-relief within roundels below the pilasters are excellent. Though delicately sculptured, the figures in the bas-relief of the Resurrection in the upper part of the other tabernacle are much more violent in action. Among the names of Genoese sculptors which have come down to us are those of Daniele Lercaro, who is mentioned as having sculptured three saints upon a cherry-stone; Lionardo da Sarzana, who was employed to finish the Moses of the Fountain de' Termini at Rome, after it had been hopelessly spoiled by Prospero Bresciano, and who made the monument of Pope Nicholas V. at Sta. Maria Maggiore, as well as a Triton for one of the fountains in the Piazza Navona; Lionardo and Giovanni Antonio Sormanni, who worked at Rome about the same period upon the statues of SS. Peter and Paul for San Pietro in Montorio, the base of the statue of Marcus Aurelius, the fountain in the Piazza of the Pantheon, and a Venus which the Cardinal of Montepulciano sent as a present to Philip II. King of Spain. The second of these artists was employed by King Philip at the Escorial, and at Madrid, and received from him a salary of 700 scudi a year with a house.

A.D. 1448.

A.D. 1580.

None of the great Italian cities has been so artistically sterile as Genoa, and that this arose from a want of capacity in the Genoese nature and not from any accidental circumstances is evident, since Pisa and Venice whose site, form of government, and commercial

Causes
for the
poverty
of sculp-
ture at
Genoa.

¹ The Cav. Santo Varni an eminent Genoese sculptor has published a list of sculptors' names in his *Elenco dei Documenti*. Many names are also given in the work of Soprani and Ratti upon the Genoese architects, sculptors and painters.

² See *Tuscan Sculptors*, i. 215; ii. 101.

relations were identical with hers, added so much to the glory of Italian art in one or all of its branches. Having open and easy communication with Carrara either by land or sea, Genoa cannot plead want of material as an obstacle to her success in the art of sculpture, but that abundance of marble does not necessarily create good sculptors is proved by Carrara, for though her streets are lined with studios and she has trafficked in marble ever since the quarries of Luni were first worked by the Romans under Julius Cæsar, she has never produced a really eminent sculptor. There are indeed but two Carrarese sculptors worthy of record, Alberto Maffiolo dei Maffioli or Muffioli, who worked principally at the Certosa of Pavia in the latter part of the fifteenth century, and Danese Cattaneo. In our account of the artists employed at the Certosa we mentioned that Maffioli was allowed to occupy the studio vacated by the brothers Mantegazza after the death of Cristoforo, and that he there sculptured a bas-relief now in the Lavatoio dei Monaci,¹ whose long-proportioned figures, *cartaceous* draperies and exaggerated action show him to have been bred in their school. It represents our Lord washing the apostles' feet, the kiss of Judas, and the Agony in the Garden. The medallion portrait of Giovanni Galeazzo Visconti above the door of the Sagrestia Vecchia is also by this sculptor, who probably worked under the Mantegazza and Omodeo upon some of the bas-reliefs of the Certosa façade. Maffiolo's design for the completion of the façade of the duomo at Cremona² having been accepted by the Duke Lodovico, he was appointed its capo-maestro, but he held the office for too short a time to carry out his projects. He also resided for some time at Parma, where he was honoured with the citizenship,³ and sculptured heads of the Virgin, St. John the Baptist, and S. Ilario in roundels, separated by garlands sustained by angels' heads, upon the marble parapet of the cathedral organ-loft.⁴

Danese Cattaneo, the second Carrarese sculptor of note, was born towards the end of the fifteenth century. His father Michele was an

¹ He was paid 1294 lire and 18 soldi (see the Convenzione of July 15, 1489, from the Archivio Notarile di Pavia, published by Calvi, *op. cit.* pt. ii. p. 161).

² Ricci, *op. cit.* i. 612, nota 48.

³ Sig. Lopez, *Il Battistero di Parma*, p. 46, Preliminari (vide Pezzana, *Storia di Parma*, t. v. p. 38).

⁴ The contract for this parapet, which was made by Maffioli, is given by Lopez, *op. cit.* ch. i. p. 116; and p. 138, note 56. It is dated June 13, A.D. 1488.

honest tradesman, who with his wife Donna Gentile degli Alberti removed to Carrara from a small Alpine village called Colonnata.¹ While yet a mere boy Danese studied sculpture under Jacopo Sansavino at Rome, and after the disastrous siege of that city by the Constable Bourbon, during which he suffered greatly and was thrice taken prisoner by the Spanish troops, followed his master to Venice, and with his other pupils assisted in decorating the façade of the library, the Zecca, and the loggia of the Campanile. The disgrace and imprisonment of Sansavino² especially dismayed Cattaneo and Pietro Aretino, and it was mainly through their exertions that Sansavino was liberated and placed in a position to redeem his reputation. Although Cattaneo lived to be an old man he left behind him very few works. Temanza tells us that he practised sculpture rather as a means of gaining a livelihood than for love of the art, and that his real talent was for poetry; his great contemporary and intimate friend Torquato Tasso speaks of him in his 'Rinaldo' as equally illustrious both as poet and sculptor;³ and Bernardo Tasso in the 'Armadigi' places him upon the mountain of Glory, and calls him

Spirto alto ed egregio,
E poeta, e scultor di sommo pregio.⁴

His literary works, which are much more considerable than his sculptural, consist of several long heroic poems, as well as tragedies, comedies, and sonnets, the greater part of which are still unedited.⁵ Some of the sonnets are graceful and pleasing, and show a gentle spirit, alive to natural beauties and tinged with melancholy. His marbles are of the same quality as his poems, with little individuality and no power. Take for instance the statue of Christ above the Fregoso altar in Sant' Anastasia at Verona,⁶ a weak timid figure,

Literary
works.

Cattaneo's
sculptures.
A.D. 1565.

"Poetry by Danese Cattaneo"
See Appendix p. 274.

¹ Vasari, vol. xiii. p. 101, nota ii.

² *Tuscan Sculptors*, vol. i. ch. ix. p. 251.

³ *Rinaldo*, iii. 88.

⁴ Canto 100.

⁵ See Appendix to this Chapter.

⁶ Inscribed: 'Absolutum opus Danesio Cattaneo Carrariensi sculptor ed architeto.'

A.D. 1552.

cortile of the Zecca, a mannered figure of St. Jerome for the church of San Salvatore, and busts of Andrea Delfin and his wife Benedetta Pisani. At Padua he assisted Tiziano Minio in casting bronze gates for the Cappella del Santo which were partially completed and afterwards melted down; and cast the bust of Cardinal Bembo, which he had modelled at Rome under the eyes of Titian and Sansavino.¹ Shortly before his death he received a commission to sculpture a bas-relief for the Cappella del Santo, and came to Padua for the purpose, but probably did little towards it, as it was afterwards given to his scholar Girolamo Campagna, and is signed with his name.² He died at Padua in the year 1573.

¹ Gonzati, *op. cit.* i. 84.² Ibid. ii. 172.

STATUE OF JACOPO DI SAN SEVERINO BY GIOVANNI DA NOLA.
(See Chapter III.)

APPENDICES.

APPENDIX TO CHAPTER I.

Notice of several churches in Apulia and the Abruzzi, extracted from Schultz, *op. cit.*

I. MOLFETTA, stigmatised by Frederic II. as ‘Mophetica Melphicta, stereore pleno et maledicta,’ a town on the coast between Bari and Trani. The duomo was probably erected about the middle of the twelfth century. The leaf-work, animals, and heads about the façade, and the lions on each side of the great windows, are inferior in workmanship to the sculptures about the duomo at Bari. Some of the ornaments are quite Arabic in character.

Within the church is a bas-relief of Christ with apostles and saints. Our Lord is larger than the other figures. He has long hair, large eyes, and a broad nose, and holds a book. The apostles and saints are Byzantine, and in a rude style of sculpture.

II. ALTAMURA, south of the Terra di Bari, on a mountain which divides it from the Basilicata. The church of Sta. Maria Assunta was founded by Frederic II. in 1232. One of his decrees dated from Melfi in 1232 refers to it as founded by him, as does a bull of Innocent IV., dated Aug. 9, A.D. 1248. The chief portal, which is of great elegance, was erected during the reign of King Robert, 1309–1343. The sculptures inside and outside this church are of great interest. A portion of the building was added by Don Pedro di Toledo.

III. BOVINO, between Troja and Ascoli. The duomo is of the thirteenth century. There are some sculptures about the entrance of the chapel of St. Marcus Africanus.

IV. RAPOLLA, south of Melfi. The duomo was founded in the first half of the eleventh century. On the west side of the campanile are two bas-reliefs representing the Temptation and the Annunciation.

V. SAN TOMASO DEL MONTE or DI PATERNO, at Caramanico near Monte Majello. The sculptures about the three round arched doors are still more Byzantine than those at San Clemente.

VI. CARSOLI. The sculptures about the duomo apparently belong to the early part of the thirteenth century.

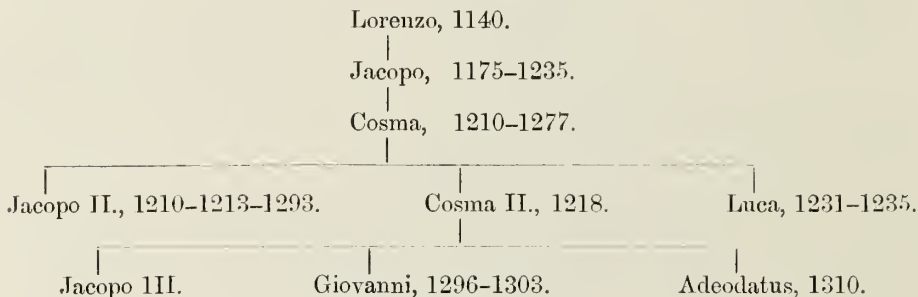
VII. BENEVENTUM. The bronze doors of the duomo are greatly inferior to those at Trani and Ravello in execution and ornament. They date from the middle of the twelfth century, and show a peculiar mixture of antique Byzantine and Latin elements. There are two pulpits decorated with sculpture and mosaic-work, and a paschal candlestick, all made about 1311, within the church.

VIII. MONTE VERGINE near Beneventum. The cloister was founded in 1119; the church dedicated Nov. 11, 1182. The present building is Gothic and of a later date. The antique sarcophagus in the right transept was intended by Manfred for his own burial-place. The tabernacle in the Chapel of the Sacrament was given by Charles Martel (son of Charles II. of Naples), King of Hungary, between 1290-1301. There are five monuments in this chapel, two of which belong to the fourteenth century; one of them, that of Berterardus de Sangro, is dated 1335.

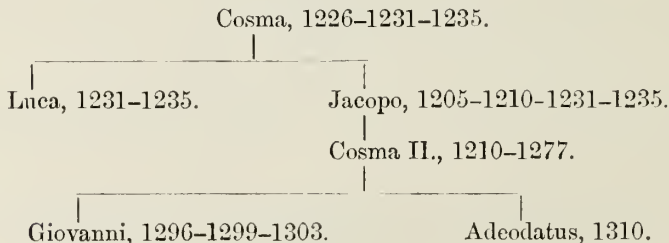
APPENDIX TO CHAPTER III.

GENEALOGY OF THE COSMATI.

After Promis.



After Gaye.



After Boito.

Lorenzo,	1140.	Jacopo II.,	1213-1293.
Jacopo,	1165-1235.	Adeodatus,	end of the thirteenth century.
Cosimo,	1190-1280.	Giovanni,	1296-1303.
Luca,	1212-1235.		

APPENDIX TO CHAPTER IV.

(1) Page 128. Church of the Beato Lanfranco.

The beautiful terra-cotta ornaments upon the arcade of the small cloister of San Lanfranco near Pavia which belong to the fifteenth century, are executed with great freedom. The rich entablature above the arches is made up of classical elements. The archivolts are adorned with draped 'putti' and leaf-work. The figures are much less conventional than those about the arcade of the great cloister at the Certosa, but are not like them varied in design.

(2) Page 151. Cappella dell' Albero.

The bronze candelabrum in the Duomo at Milan, whose tree-like shape has caused the chapel in which it stands to be called 'della Madonna dell' Albero,' is one of the most elaborate works of its kind in the world. No mention is made of it either by Cicognara or Agincourt, but Franchetti in his *Duomo di Milano*, p. 104, tells us that it was given to the church by Giovanni Battista Trivulzio, 'Arciprete della Metropolitana,' and cites this inscription to that effect upon the marble base on which it stands—

Io Bapt	Præfecti
Trivultius	Fabricæ
Hu. Ecel.	Perfec[erunt]
Archip̄br	et hic po[suit]
D. D.	VIII. C. Apr.
	MD.LVII.

This date 1557, being that of its collocation, is the only one given in connection with this magnificent work of art. When it was made is unknown, and some critics have even assigned it to the twelfth century, but we cannot concur in their opinion, as it was not until the fourteenth that sculpture began to flourish at Milan through Balduccio da Pisa, and neither he nor his scholars the Campionesi have elsewhere shown themselves capable of making so skilful and elaborate a work. The Mantegazza and Omodeo, and the artists who worked under them were extremely skilful, as their works about the Duomo and the Certosa abundantly show. It is then to their time that we should assign the Trivulzi candelabrum, for although we are unable to point out any individual among the Cinquecento sculptors as its possible author, we know at least that as far as workmanship was concerned, many among them were capable of making it. It seems to us that the general character of ornament in an elaborate work of this kind is not always a perfectly safe guide to a right conclusion as to date, for as in classic art we find many bas-reliefs and statues in an archaic style which are well known to have been executed long after archaism had ceased to be, so also in modern art we now and then find an isolated work in which the taste of a bygone period may have been adopted to form the puzzle of future generations. Singularly enough the candelabrum at Milan, and the so-called Gloucester candlestick from the Soltikoff collection in the Kensington

Museum, have a certain resemblance in general design. The latter, which is an English work of the early part of the twelfth century, was given to the abbey church of St. Peter at Gloucester by Peter, who became abbot in the year 1104. The resemblance is such as may well exist between a really early work, and one in which early forms were adopted at a late period. The upper part of the Trivulzi candelabrum is like a tree, with symmetrically arranged branches. The shaft or trunk below the point whence those branches spring is adorned with bosses and projecting leaves. One of these bosses is plain; the other richly carved with intertwined stems and buds, and adorned with little equestrian figures of the three kings riding round the boss towards a small group of the Madonna and Child. The tails of four winged dragons, whose heads rest upon the ground to support the candelabrum, meet at the foot of the shaft, and curling over form circular spaces filled with open work, and with figures of Fortune blindfold, Architecture holding a pair of compasses, Music with a harp, &c. &c. Fantastic figures of sirens, dragons, &c. are placed below on either side of the heads of the four great dragons. The spaces between their bodies are filled with open-work like that upon the upper boss, interspersed with many little groups. At the top of one of these spaces are two figures, below them a goat (Capricornus), and a bull (Taurus); further down are two saints, and at the bottom two compositions of a larger size—the one being the Temptation of Adam and Eve, the other their Expulsion from Paradise.

TRE LETTERE DI CARADOSSO SCRITTE A LODOVICO IL MORO.—
UNA DI LODOVICO A CARADOSSO.—UNA DELLO STESSO A . . .

(*Copiate dagli Autografi che si conservano nell' Archivio di S. Fedele.*)

I.

Ill^{mo} et Ecc^{mo} S. Lodovico Dux Mⁱ In M^{to}.

Ill^{mo} S. mio, Il 28 del presente giunsi in Fiorenza, e subito andai al Meo Ambassador, e a sua M^{za} li è parso abi presentata una al Mag^{co} Lorenzino ¹ qual me a ditto metteva ordine che vederò tutte le cose li sono, e secundo la commissione di quella subito veduto darò avviso a V^{ra} Ecc^{za}; et anchora ho parlato a Givan Marcho qual me dice avere perle de 7 carati da 30 in suxo, e me ne ha mostrato una de 22 carati ch' è una bella cosa, et anchora dice averne due altre che sono di più peso. Dimani le vederò e sendo cosa per V^{ra} Ex^a quella sarà avisato a la qual me raccomando.

V. S.

CARADOSSO DEL MUNDO.

Die 29 Januarii, 1495, in Firenze.

¹ Lorenzo de' Medici, son of Piero Francesco, was descended from a brother of Cosmo Pater Patriæ; banished by Piero dei Medici he returned to Florence in the suite of King Charles VIII. of France.

II.

Ill^{mo} Sig. mio. Sono giunto a Viterbo e ho visitado ñro S^{re} R^{mo} V^{ro} fratello e sua S^{ria} mi dimāda che andava faciando. Li dissi esser stato in Fiorenza per veder le cose di Piero de' Medici, e che avra veduto quello si trovava in Fiorenza, e 'l meglio era stato levato. Uno di quili de suo S^{re} R^{mo} disse essere quelle cose manchano zoè a Fiorenza, sono in Roma ad istanza de Piero, e che lui avra amicizia con quello che li a servate e con una tra sua me lo faria vedere. E cosi me a fata tra dito servitore del R^{mo} S^{re} si giama Torito. El balasso qual dete p nostra El R^{mo} ñro Signore dice la veduta in Roma. Credo trovarlo. Ogi me parto per Roma e veduto avero subito darò aviso, &c. &c.

CARADOSSO DEL MUNDO.

Die 21 Feb. 1495.

III.

Ill^{mo} S. mio, io sono stato en quisti et sono sopra le cose de Piero de' Medici, me ano mostrato quelle cose li sono. A questi di vide la sardella, et un' altra volta melano mostrato in compagnia de le altre cose li sono, el melio non si trova, cioè el suggiello di Nerone, el caro de' fetonte el calzidonio. Medali d' oro lie ne milo; de argento da tre mile.

El balasso che fu del M^{se} de Mantoa tavola e V^{ra} Ex^{za} el vide, vi fu mandato da uno gne e quella el chi gniole et ancora me ano mostrato dieci altri balassi forati non di troppo peso, uno de carati cinquanta, l' altro quaranta in circa, e paregie anelle da dodeci, el melio non passa de valuta de cento ducati.

Uno diamante mi ano mostrato de pretio de 50 ducati di facione de rosa a facette. E poi me ano mostrato li vasi che sono quindecì, fu fra dicti vasi lie ne uno assai grande con la gola stretta de agata, e poi due che non sono si grandi de simile pietra, che al parer mio sono bellissime; vero e che se ne uno che in piu pezzi ed e incolato, li altri sono di diasper e di cristalo; e questo tempo che me ano fatto stare a spettare a mostrarme, io ho praticato cō bō modo che mi sono informato del costo da quili propio che ano fatti vendere, e forse de tute queste cose trovo li ha avute per pocho precio, e quando comprava dicea et compra si non comparo io, e quando facea merchatto non volea si sapesse el costo p et facea venire estimatore a modo suo, et quello che costava dice lo faceva estimare cento, e tutti le stima le faceva e servarle, e qualche volta sono stato a ragionamento con alcuni di loro che me ano dimandate che mi par a me del precio, per intendere al unio parere, respondendili che non tochava a mi a far el precio a le cose sue; me dissero esser li notate le stime quale avea fato far el M^{co} Lorenzo, e io li rispondea a quello che io sapea il costo, e se voleano vendere secondo le stime sue non bisogna prendere partito de vendere, e per quello si vede nō mi pare siano per attender adesso al vendere questo cose e cosi e al parere del M^{co} Imbas-

sador. De le cose de bronzo tute sono andate sacho e così tuti li marmi,¹ solo e restato una figura che si dinanda, el nudo; da la paura che bono vero e che trovano alla giornata delle cose tolte per rispetto de li bandi año fatti; e uno cittadino me ha ditto a me che ha una cosa bellissima, e non la vole publicar insina a due mese: a me promeso de compiacermi a V^{ra} Ecc^{za} si in questo tempo che quella me farà intendere che ho da fare anderò a vedere molte gioje grosse quale sono di fora da Fiorenza. Per quisti lori dubij como per un altra mia ho scritta, e veduto averò, subito avviserò V^{ra} Ecc^{za} a la qual me ricomando.

CARADOSSO DEL MUNDO. "

Die 9 Feb. 1495, in Fiorenza.

Ill^{mo} et Exl^{mo} Dño Lodovicho Dux Mt.

APPENDIX TO CHAPTER VII.

Poetry by Danese Cattaneo.

There are two volumes of Cattaneo's poetry, for the most part MS. in the Chigiana at Rome, dedicated 'ai benigni lettori' by his nephew Niccola; on the fly-leaf are several data concerning him. Among the poems are, *La Teseide*, in twelve books; *Dell' Amor di Marfisa*, thirteen cantos (published at Venice in 1562); *The Pilgrimage of Rinaldo*; *Germania Domata*, a comedy; a tragedy entitled *Lucrezia*; and fourteen sonnets, of which we here give one with a translation by Mrs. S. M. Eckley—

April dipinse in mille bei colori
Fiori e fronde, e la terra e gli arboscelli,

Destar il canto negli amorosi augelli,
Rende il pianto a le vite, e i dolci humori.
Porgon le pecorelle a lor pastori,
La lana, il latte, e i mansueti agnelli;
Pascon l' api ronzando i fior novelli,
Perchè i lor pascon poi dolci signori.
Tesson le ninfe a le lor treccie bionde
Ghirlande vaghe, e in leggiadretto stuolo
Danzano al suon d' un chiaro e fresco rio.
Io piango, e l' Eco al pianger mio risponde,
Piangendo m' accompagna il rossignuolo;
Ma il loro è vecchio, e nuovo il dolor mio.

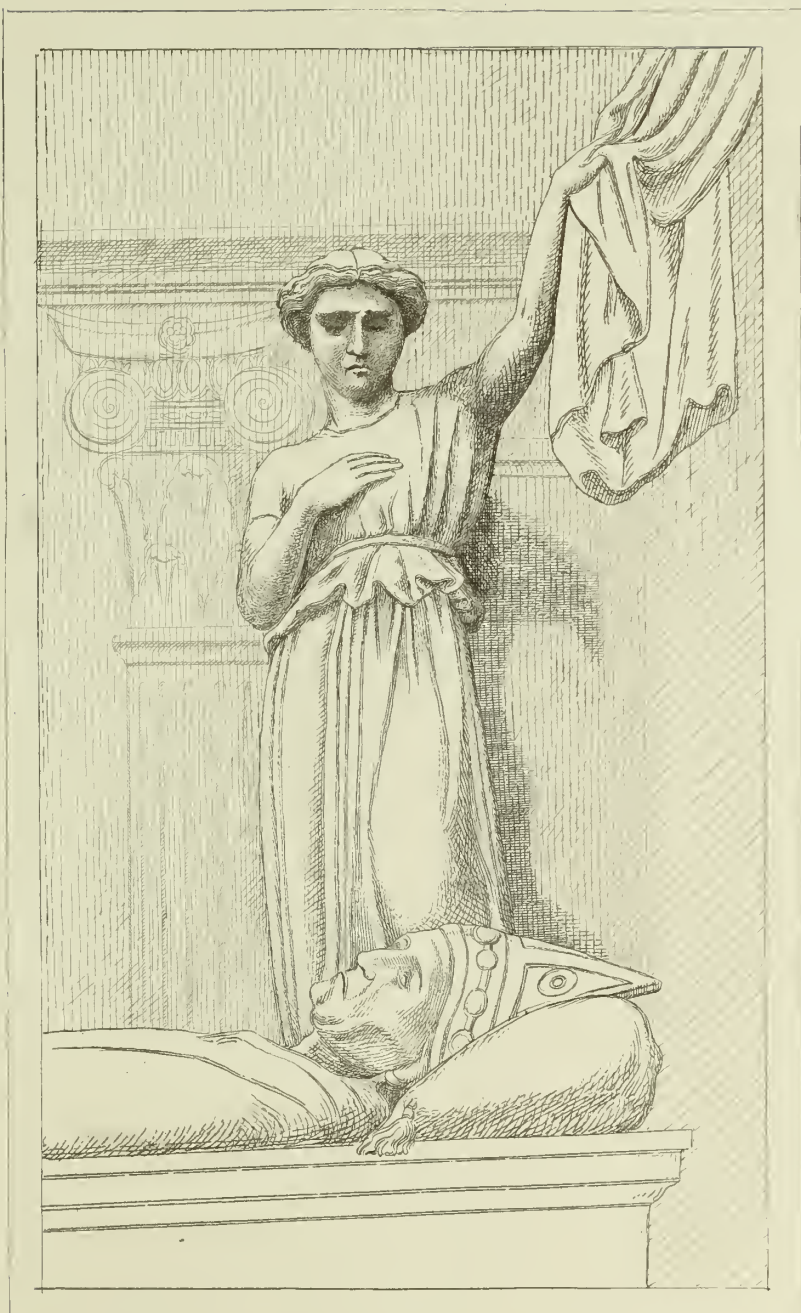
Now April paints in thousand brilliant hues
The flowers and leaves, the earth and plants she
loves,
Wak'ning the birds to song in amorous groves,
And sap in vines which odorous balms diffuse.
Now comes the shepherd's boon in ewes and fleece,
And tender lambs, and milk, his guerdon meet;
While hums the bee in early blossoms sweet,
And brings her food, the gentle lords to please.
Now nymphs are wearing in their tresses fair
The waving garlands, and in joyous nook
Dance to the music of the babbling brook.
I only weep, and Echo answers far,
And plaints with me the nightingale's sad lay;
'Tis old to them, but my grief's new away.


¹ The general belief is that the Medici palace was not sacked after Piero's flight, thanks to the vigilance of the guards, but that everything portable was carried off when Charles VIII. left it in 1494.



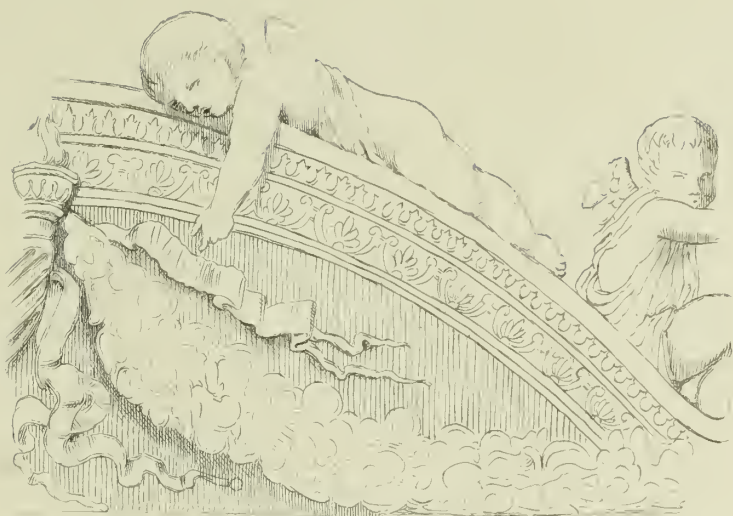


Donatello ac



del te  inc

Donatello et Michelozzo sc



Giovanni da Pisa sc



f me

H de. Truquet del

Donat. illu sc



J. Roca

D. Mantilla sc.

H. de J. Inguet del.

ADDENDA TO 'TUSCAN SCULPTORS.'

*With Four Plates engraved by the Author for Vol. I. Chap. V. of the
French translation of that work.*

Plate XVII. (bis). The Entombment, engraved from a photograph which C. Drury Fortnum, Esq., caused to be taken from the original bas-relief in the Ambras collection at Vienna. It is mentioned in Dr. Edouard, Freiherr von Sacken's Catalogue, at p. 96, as: 'Ein flaches Relief auf vergoldetem Grunde, der Grablegung Christi vorstellend, mit vielen Figuren die ungemein ausdrucksvoll und schön gruppiert sind; der vergoldete Sarkophag, in dem der Heiland gelegt wird, ist mit Siegeswagen und Kriegern geziert, eine treffliche Arbeit.' This admirable relief is certainly a Florentine work of the fifteenth century, and as among the Florentine sculptors of that period none but Donatello could have thrown such intensity of expression into the heads and attitudes of his figures, have grouped them with equal variety, or so skilfully have made use of different kinds of relief to obtain a desired variety of surface, we have little hesitation in ascribing it to him. None other we may add could have caught the spirit of the antique so completely, or used it with such unexampled ability as a foil to the strong realism of his main subject, as is here done in the small relief upon the front of the sarcophagus.

Plate XVIII. (bis). Guardian Angel from the tomb of Cardinal Brancacci at Naples mentioned in vol. i. p. 143.

Plate XIX. (bis). No. 1. Upper portion of the terra-cotta altar in the church of the Eremitani at Padua by Giovanni da Pisa, the scholar of Donatello, from a drawing by the Baron H. de Triqueti.—No. 2. Angel from the altar by Donatello in the chapel of the Sacrament at Sant' Antonio at Padua, from a drawing by the Baron H. de Triqueti.

Plate XX. (bis). Angel from the high altar of Sant' Antonio at Padua, from a drawing by the Baron H. de Triqueti (see *Tuscan Sculptors*, i. 155).

VOL. I.

INTRODUCTION.

(1) Page 17, note 1. ἔτι φασὶ Τουσκανοὺς τὴν πλαστικὴν ἐπινοῆσαι, Cl. Alex. *Stromat.* lib. i. p. 362, ed. Oxon, 1715.

(2) Page 18, line 2. For the opinion of Dionysius as to the probable Italian origin of the Etruscans, see 'Ρωμαϊκῆς Ἀρχαιολογίας lib. i. p. 23, par 30, ed. Oxon. 1714.

(3) Page 18, note 1. See Strabo upon the names given to the Etruscans, lib. v. ch. ii. p. 2: Οἱ Τυρρηνοὶ τοίνυν παρὰ τοῖς Ῥωμαίοις Ἐτροῦσκοι καὶ Τοῦσκοι προσαγορεύονται. οἱ δ' Ἕλληνες οὕτως ὠνόμασαν αὐτοὺς ἀπὸ τοῦ Τυρρηνοῦ τοῦ Ἄτρου, ὡς φησι, τοῦ στεῖλαντος ἐκ Λυδίας ἐποίκους δεῦρο.

(4) Page 18, note 2. Plato's opinion of Egyptian art, *Nóμων* lib. ii. p. 285, vol. ii. ed. Didot (656 E): σκοπῶν δὲ εὐρήσεις αὐτόθι τὰ μυριοστὸν ἔτος γεγραμμένα ἢ τετυπωμένα, οὐχ ὥς ἔπος εἰπεῖν μυριοστὸν, ἀλλ' ὄντως, τῶν νῦν δεδημιουργημένων οὔτε τι καλλίονα οὔτε αἰσχίω, τὴν αὐτὴν δὲ τέχνην ἀπειργασμένα.

(5) Page xx. note 1. Vitruvius, lib. iii. ch. iii.

(6) Page xxv. note 2, line 11, read *paritur* for *petitur*.

(7) Page xxvii. note 3. Plutarch, *Νομάς*, par. 7; and Cl. Alex. *Stromat.* lib. i. p. 358.

(8) Page xxviii. note 1. Plutarch, *Νομάς*, par. 13.

(9) Page xxiv. line 9. Chares, a native of Lindus in the island of Rhodes, and the favourite pupil of Lysippus, fl. B.C. 290. He cast the famous bronze statue of the Sun, known as the Colossus of Rhodes, one of the seven wonders of the world.

(10) Page xlv. note 2. The edict of the Lombard king Rotari, A.D. 643, which regulated the condition, privileges and penalties of the Magistri Comacini, is published in the 2nd vol. of Carlo Troya's *Storia del Medio Evo*, Cod. Dip. pp. 165-9.—Note 5. For the inscription which commemorated the dedication of S. Michele di Monza see the same work, vol. ii. no. 301. The portal of this basilica is a work of the fourteenth century.

(11) Page xlv. line 5. Theodolinda selected Agilulph Duke of Turin as her husband in 590. He died in the year 615.

(12) Page xlv. note 2. Carlo Troya, *op. cit.* vol. iii. p. 247, note 1, says the altar in S. Gio. Battista at Cividale was built by Duke Pemone in 741. The inscription is given in the same work, vol. iv. p. 12.

N.B. The concluding portion of this introductory chapter which relates to Pre-Revival sculpture in Italy is treated of in the present volume much more extensively. For early sculpture at Naples see the chapter upon Naples, at Rome see that upon Rome, &c., &c.

CHAPTER I.

(1) Page 3, note 1. Mur. *Sc. Rer. It.* v. 364.

(2) Page 4, line 12. Influence of the times upon art. 'L'art est si intime-ment lié aux événements de la vie sociale et politique des peuples qu'on ne peut bien présenter l'histoire de ses révolutions sans s'être rendu un compte exact des circonstances, et surtout de l'état social au milieu desquels il s'est produit.'—E. Renan, *État des Beaux-Arts au xiv^e siècle*, 1^{ère} partie, p. 126.

(3) Page 4, note 5. The documents connected with the parentage and birth-place of Niccola Pisano are to be found in Ciampi, *Notizie Inedite*, &c. doc. ii. p. 122, see also pp. 35, 36; and in G. Milanesi, *Doc. Sanesi*, vol. i. doc. no. 8, dated October 1265, and doc. 9, dated May xi. 1266. Doc. 9 is quoted by Rumohr, *It. Forsch.* ii. 155, 156; and by Schultz, *Denkmäler*, &c. i. 213.

(4) Page 9, line 13. Vasari, i. 238, 262, and Sasso, *Napoli Monumentale*, i. 45, make many errors about this Buono or Bono, who is claimed as a Neapolitan by Neapolitan writers. A Buono from Florence worked at Pistoja from 1260 to 1270. See Vasari, vol. i. p. 240, notes 1, 2; and documents from the Archivio di S. Jacopo at Pistoja, quoted by Ciampi, *op. cit.* p. 38, which show that he worked there in 1265, 1266, and 1270.

(5) Page 9, note 1. The first record of Castel di Capoana is to be found in a document dated April 14, 1282; the first record of Castel dell' Ovo in one of July 21, 1279 (Schultz, *op. cit.* iii. 104, 106). In regard to the origin of the name of dell' Ovo given to the latter castle Buckle, *Gen. Int. Hist. of Civ.* i. 287, says, 'in the Middle Ages it was well known that the city of Naples was founded on

eggs'—this legend, and that of the egg on which its fate depended, seems to have been generally current in the Middle Ages. The statutes of the order of the St.-Esprit appointed that a chapter of the knights should be annually held in the 'Castello Ovi incantati in mirabili periculo' (see Wright's *Narratives of Sorcery*, i. 115, reference to Montfaucon, *Mon. de la Mon. Fr.* ii. 329).

(6) Page 12, note 1. That Niccola designed the church of Sant' Antonio at Padua cannot be proved. At vol. i. p. 119 of *La Basilica di S. Antonio*, Padre Gonzati says that no documents bearing upon the question exist at Padua, Pisa, or Bologna. After a careful weighing of the probabilities for and against, he concludes (p. 121) that 'sul modello pertanto di Niccola da Pisa muravasi l'Antoniana Basilica dal 1232 al 1237.' Papebrochi quoted by Gonzati at vol. i. p. 749, says, 'cujus artifex fuerit Nicolaus Pisanus illa ætate celebris artifex A.D. 1231.' Vasari, i. 265, refers to Niccola's authorship as 'a fact admitted by every one.'

(7) Page 17, lines 1 and 2. M. le Viscomte Henri Delaborde in an article entitled 'La Sculpture Florentine,' *Rev. des Deux Mondes*, October 1, 1865, after saying of Niccola Pisano 'que personne avant lui ne s'était avisé de consulter l'art antique ailleurs que dans les traductions mensongères données par l'école dégénérée des Byzantins,' remarks in a note upon the singular exception furnished by the 'monete augustali' struck in Naples and Sicily with the effigy of Frederic II. (1231-1236). In them 'tout révèle un souvenir assez exact et une étude assez attentive des spécimens de la numismatique romaine au temps des Césars.' M. Huillard de Bréholles, *Mon. et l'Histoire des Normands*, pl. 31, gives an engraving of an Augustal. It does not seem improbable that the partialities of Frederic II. for the antique, evinced in this and other ways, may have had their effect upon Niccola Pisano, and have led him at a later period to its study for his own purposes.

(8) Page 22, line 15. Fra Guglielmo died not in 1340 as here erroneously stated, but in 1312. See the following extract from a MS. Necrology of the Convent of St. Catharine at Pisa quoted in the *Archivio Storico Italiano*, vol. vi. part ii. p. 464, after speaking of the stolen rib it states, 'nec euque moriens aliquando indicavit, quod fuit anno 1312 completis ab eo in ordine LVI. annis.'

(9) Page 24. Last paragraph relating to the pulpit at Siena, add to the description, that around the base of the central pillar are sculptural figures of great excellence in half-relief, representing Astronomy, Grammar, Dialectic, Rhetoric, Philosophy, Arithmetic, Geometry, and Music.

(10) Page 26, note. 'Il Marrina' was the surname, Lorenzo di Mariano the real name of this Sienese sculptor.

(11) Page 33. The abbey of Tagliacozzo. According to Vasari, i. 268, Niccola was called to Viterbo in 1267 by Pope Clement IV. and having restored the church and convent of the Preaching Friars then went to build that of Tagliacozzo for Charles of Anjou. As the battle was fought in August 1268 and the buildings at La Scorgola were, as we know by documents in the archives at Naples, commenced in 1274, Niccola may have stayed seven years at Viterbo. In 1274 he certainly went to Perugia, as we may suppose after he had designed and commenced the buildings at Tagliacozzo. There is therefore no chronological ground for doubting Vasari's statement. Some doubt however is certainly thrown on it by the fact that Niccola Pisano's name is not mentioned in the documents connected with the foundation of the buildings, published from the Neapolitan archives by Schultz, *op. cit.* vol. ii. The first document is a letter written by King Charles from Bari, January 1, 1274, in which he tells the magistri Jacopo and Pietro da Caul (or Saul), Simone da Arganta and Pietro da Carelli (or Garelli) that he wishes to build an abbey at Castrum Pontis, and orders them to go, with the Abbot of Casanova, to select building materials and fix upon the site, there

where the battle with Corradino was fought. Four years later, February 21, 1278, the king writes from Capua to his administrator Raynaldus Villanus to say that he has appointed a Frenchman Henri d'Assone (in Poitou) to be head-master of the building, and Giovanni da Messina to be overseer. As this was the year of Niccola Pisano's death these appointments may have been made in consequence of that event. From a third royal letter dated December 30, 1281, at Orvieto, written to the same Villanus and an Abbot Guglielmus, we learn that the work was then nearly completed (see Schultz, *op. cit.* ii. 88).

(12) Page 36. Chronological table, last line. Fra Guglielmo Agnelli, dies at Pisa, 1312.

CHAPTER II.

(1) Page 39, note 2, line 9, read 'in the *seventh*' instead of in the *ninth* century. Leo the Great's tomb was erected in the transept of St. Peter's A.D. 688.

(2) Page 41. Date in margin should be 1284 instead of 1286.

(3) Page 41, line 29. Giovanni Pisano was made citizen of Siena in 1284 in recognition of his services as architect of the duomo and its façade, wherefore we are led to suppose that he had already been for some time previous officiating as capo-maestro. His name occurs in the documents of the Fabbrica during the years 1284, 1290, 1295, and 1299.

(4) Page 43, note 2. Mariotti is probably right in supposing that the tomb in question was that of Pope Martin IV. who died at Perugia, much beloved, in 1283. The low salary given to Giovanni in 1266 proves that he was too little known in 1264, when Urban V. died, to have been entrusted with a work of so much importance as a papal tomb.

(5) Page 51, note 2. The correspondence between King Charles and the magistrates of Perugia is mentioned in Vasari, vol. i. p. 269, note 2. The king's answer given by Schultz, *op. cit.* vol. iv. p. 50, no. cxxviii., is dated from Lago Pensile, September 10, A.D. 1277.

(6) Page 51. Date of Arnolfo del Cambio's birth should be A.D. 1240. He was consequently twenty-six years old when he worked at Siena under Niccola Pisano.

(7) Page 57, line 15. Arnolfo del Cambio died March 13, 1311.

CHAPTER III.

(1) Page 63. Date of Andrea Pisano's birth, about 1273.

(2) Page 64, note 3. Cavalcaselle, *Hist. of Painting*, i. 273, doubts if Giotto ever went to France and says that no trace of his presence has ever been discovered out of the Italian peninsula.

(3) Page 70, line 20. After March 1349 there is no further mention of Andrea, wherefore it is supposed that he died shortly after. If Vasari be correct in his statement that he was then seventy-five years old he must have been born about 1273 (Tav. Alfabetica delle Vite, p. 8). He was head-master of the Fabbrica del Duomo at Orvieto at the time of his death.

(4) Page 71, line 27. Nino Pisano was capo-maestro of the Fabbrica at Orvieto from July to November, 1349 (Tav. Alf. p. 8).

(5) Page 72, note 5, should have been placed as note 1, p. 73, to the words 'at the time of Nino's death,' line 1.

(6) Page 77, note 4. Instead of 'wantonly destroyed in 1336' read commenced in 1336 and afterwards wantonly destroyed.

(7) Page 77, line 13. The year of Orgagna's birth is uncertain. Vasari, ii. 134, says he died in 1389 at the age of sixty, which would make it 1329. This date cannot be depended upon, for as Cavalcaselle says in his *History of Italian Painting*, vol. i. ch. xix. p. 444, 'the date of his death being false who shall vouch for the truth of the assertion that he lived to the age of sixty?' According to the *Tavola Alfabetica delle Vite*, p. 27, he probably died in 1368 as on the 27th of August in that year he is known to have been dangerously ill. The only other record of Orgagna is in 1376, as dead.

(8) Page 81. The following mention of Orgagna's connection with the duomo at Orvieto should have been inserted on this page before mentioning the Loggia de' Lanzi. Its details are derived from documents in the 'Archivio del Comune e della Fabbrica,' published in the *Archivio Storico Italiano*, vol. ix. p. 100, no. 5. While still working upon the tabernacle at Or San Michele he was called to Orvieto to superintend the completion of the duomo. Having arrived there in June 1358 he was made capo-maestro for one year, with promised renewal of his office for five more years if the directors were satisfied with his services. After signing a contract to this effect (June 14) he returned to Florence and remained there till February 1359 when he spent a fortnight at Orvieto with his brother Matteo, made arrangements for carrying on the works, and was entertained by the principal artists of the city at a banquet given in his honour at the Stanze dell' Opera. From this time till October he was at Florence, and then from October till February 1360 in Orvieto, whence he was recalled to Florence by the signory who retained him until August and then allowed him to return bearing explanatory letters. His repeated absences from Orvieto had however given rise to so much dissatisfaction that the authorities dismissed him from his office of capo-maestro (September 1360) and his contract was annulled by common consent. After this he commenced a mosaic for the façade of the duomo, which he promised to complete in three months. Although it did not satisfy the directors they on September 15, 1362, ordered that he should be paid sixty gold florins for it.

(9) Page 83. Chronology. Andrea Pisano, born about 1273. Died about 1349.

(10) Page 84. Andrea Orgagna, born about 1329 (?). Builds the Loggia de' Lanzi after 1360. Died not before 1368, and not later than 1376.

CHAPTER IV.

(1) Page 85, note 1. Zani, *Enc. Met.* i. 144, gives the following names applied to Italian marble-workers: Scarpellino, Lavorator di quadrature in marmi, detto anche Lapidario, Lapidida e anticamente Laborator; Scultor di figure in marmo, anticamente chiamato Incisore in pietra; Intagliator Lapidida; Magister Lapidum; Picca Pietra; Scarpellatore and Taglia or Tajapietra.

(2) Page 89. The statement in the text, lines 25-27, that Maitani watched over the duomo at Orvieto from the day of its foundation is made by the Padre della Valle. As it was founded in 1290 when he was fifteen years old (the year 1275 is given as the date of his birth by Milanese, *Doc. San.* i. 173), he cannot have begun it. There is however a way of reconciling tradition with fact, since when he was made capo-maestro in 1310 the building was in a most ruinous condition, 'quæ quasi minabatur ruinam,' says his contract (doc. 25, Milanese, *op. cit.* i. 172, dated Sept. 13, mcccx.). Undoubtedly then he was obliged to reconstruct it, and thus may fairly claim the honour of being the architect of the existing building.

(3) Page 93, line 17. It has been suggested (Vasari, vol. ii. p. xi. note 1) that Andrea Pisano who held the office of capo-maestro at Orvieto, and his son

Nino who succeeded him (1347-1349) may have sculptured the compositions on the lower part of the Creation Picr. Chronologically this is possible, but we must confess that we do not recognise the manner of either in these reliefs.

(4) Page 94. Maitani had two sons, Vitale who succeeded him as capomaestro at Orvieto in 1330, and Antonio maestro di pietra who was already dead in 1348. See doc. no. 40, Milanese, *op. cit.* i. 197.

(5) Page 103. To the names of Siennese sculptors here mentioned we may add that of Maestro Paolo, whose name with the date 1341 is inscribed upon a marble tablet in the crypt of St. Peter's near the half-figure of Pope Benedict XII. 1334-1342). As the first inscription upon this tablet mentions the restoration of the roof of the basilica (1341) under Pope Benedict, a work superintended by Maestro Ballo di Colonna then papal architect, the words 'Magister Paulus de Senis mc fecit' doubtless refer to the statue. It stood over the altar sacred to the dead in the old basilica. It is engraved in the *Sac. Vat. Bas. Cryst. Mon.* of Ph. L. Dionysius, vol. i. plate 7. See also *Le Sacre Grotte Vaticane* by Torrigio, pt. ii. p. 127.

(6) Page 104. The Madonna and Child by Quercia, referred to in the 24th line, is a group, now in the Capitolo dei Canonici. The Madonna, a massive and heavily-draped figure, sits holding a pomegranate in her hand. The child standing upon her knee is infantile and pleasing.

(7) Page 103, and Chronology, p. 119. The date of Giacomo dalla Quercia's birth should be 1374.

(8) Note 1. The order for this statue was given to Vecchietta Nov. 20, A.D. 1472. See Doc. 248, Milanese, *op. cit.* p. 350, vol. i. The same author at p. 351 in the note gives the quittance of payment for 254 lire dated Aug. 14, 1473.

(9) Page 117. Chronology. Lorenzo Maitani born about 1275. Made capomaestro of the Duomo at Orvieto 1310.

CHAPTER V.

(1) Page 124, line 3, and Chronology, p. 160. Ghiberti was born in 1378 and not in 1381, as erroneously stated by Vasari, iii. 100. This we know from his own statement made before the magistrates concerning his legitimacy. See Gualandi, *op. cit.* series iv. p. 21. He died on the 28th of Nov. A.D. 1455, as we know by the entry in the Libro de' morti, ad annum. See *Tav. Alfabetica*, p. 18.

(2) Page 125, line 23. Niccolò di Piero di Lamberti detto Pela (referred to in note 3) was a native of Arezzo, and probably the pupil of Moccio Sanese (Vasari, vol. iii. p. 36, note 2). His works still extant at Arezzo are a Madonna della Misericordia with statuettes of SS. Donato and Gregory over the door of the 'Pieve,' and a St. Luke over the door of the Episcopal Palace. At Florence there is a seated statue of St. Mark by him in the duomo, and an Annunciation at Or San Michele above the niche which contains Ghiberti's St. Mark. Vasari (iii. 39) says that he was made capomaestro of the Duomo at Milan, and that he sculptured several statues for the 'Fabbrica.' (See ch. iv. p. 119 of this volume.) Cicognara, who suggests that he may have made the tomb of Marco Carelli for the Milanese duomo, doubts if he be the author of that of Pope Alexander V. now in the public cemetery at Bologna. In 1403 the Signory of Venice sent an envoy to Florence to request Lamberti to come to Venice and superintend the works then going on for the restoration of the ducal palace, but he was obliged to refuse on account of his numerous engagements. Gaye, *Carteggio degli Artisti*, i. 82, publishes the answer sent by the Signory of Florence, dated June 8, 1403, to the Doge Michel-Angelo Steno, concerning Lamberti. In 1407 or 1408 he went to

Carrara with Giovanni di Lorenzo di Ambrogio to procure marble for statues of the Evangelists to be placed in the duomo. One of these is Lamberti's St. Mark, referred to above, for which he was paid 130 florins. In 1390 Lamberti finished six stone shields for the Loggia de' Lanzi, and in 1391 the arms of the Guelphs. In 1405 he made a sepulchral slab for the tomb of Leonardo Acciajuoli at Sta. Maria Novella. In 1407 he was appointed Macstro della porta della chiesa di Santa Reparata, and in the previous year he was paid 10 florins for works executed for the door of that church. In 1408 he was paid 20 florins for works about the door of the duomo which leads to Sta. Maria de' Servi.

(4) Page 147, note 1. The statue in the fourth niche upon the third story of the campanile of the duomo at Florence represents the prophet Abdias, and is inscribed 'Joannes Russus Prophetam sculpsit Abdiam.' The most important work by this artist, Giovanni Rossi de' Bartoli, is the Brenzoni monument in the church of San Fermo Maggiore at Verona mentioned in note 1 to p. 156, vol. iv. Vasari. Above the sarcophagus is an effective, but very theatrical representation of the Resurrection. The arisen Christ stands with a banner in his hand upon an open sepulchre, while an angel holds back the stone which closed it. Three picturesquely-disposed figures of sleeping soldiers lie upon the rocky ground below, one with his head thrown back, another leaning his head upon his arm, and a third with his back turned to the spectator. A tent-like drapery, whose folds are held back by nude genii rises behind the monument. Ricci, *Mem. degli Artisti della Marca d' Ancona*, i. 117, 134, mentions an inscription upon the great portal of the church of San Niccolò at Tolentino by which we learn that its sculptures are by the same artist, A.D. 1431.

(3) Page 145, note 1. The relief by Donatello for the baptistry at Siena was completed and given up before the 8th of October, 1437.

(3) Page 152. To the undated works by Donatello mentioned in the first paragraph upon this page may be added several in private collections at Paris, such as a small bronze relief of the Flagellation, and a Madonna and Child with 'putti' belonging to M. His de la Salle; a 'stiacciato' relief of the Virgin and Child, and a terra-cotta bust of St. John belonging to M. Timbal; and a very beautiful small relief of the Martyrdom of St. Sebastian belonging to M. Eugène Piot.

(4) Page 152. Donatello's arrival at Padua took place in the year 1444. On the 19th of June in that year his name first appears in the registers of Sant' Antonio as 'M^o Donatello di Firencie [*sic*] che fa il Crucifiso.' Reference is made to this crucifix in 1448, and again on the 23rd of June, 1449, it is spoken of as finished. The notices of payments made for the angels, the evangelists, the reliefs, and the statues are of the years 1446-49. See Gonzati, *La Basilica di Sant' Antonio*, doc. 81, vol. i. p. lxxxv.

(5) Page 152. Notice of Gattamelata. This eminent captain, variously called Erasmus, Stephano, and Francesco da Narni, was surnamed Gattamelata on account of his cunning, and the feline rapidity of his movements in war. His father was a baker named Marzi, who lived at the castle of Duesanti near Todi, of which town his mother Melania Gattelli was a native. When a very young man he was called to suppress a revolt at Forlì, and soon after efficiently aided the governor of Bologna in quelling the rival factions to which that city was a prey. While still at Bologna the Venetians, then at war with Filippo Maria Visconti Duke of Milan, offered him the chief command of the forces of the republic, and in 1434 made him their captain-general. In 1438 he defeated his wily adversary Piccinino, commander of the Milanese troops, at Ruvato. After retaking Ruvato, Piccinino besieged Brescia, in which Gattamelata had shut himself up with his army, but the latter by an able and perilous march across the Tyrolese mountains, extricated

himself from his dangerous situation and brought his troops safe within the walls of Verona. To recompense him for this signal service the Venetian senate accorded to him the right of citizenship, gave him titles of nobility, and presented him with a chiselled 'bâton' of silver gilt, which is still preserved in the treasury of the basilica at Padua. (The diploma is dated July 10, 1439. See doc. 148, Gonzati, *op. cit.* ii. 8.) After assuring the triumph of the Venetians by the victories of Sermida, Chiusa, Legnano, and Arco, and the expulsion of Piccinino from the Veronese territory, Gattamelata's career was suddenly cut short by an attack of apoplexy in 1440. His death took place at Padua Jan. 16, 1443, and his obsequies were celebrated there, and subsequently at Venice in the presence of the doge, with great splendour. See Sanuto, *Vita dei Duchi di Venezia*; Muratori, *Sc. Rer. It.* vol. xxii.; Navagero, *Storia di Venezia*, *ibid.* vol. xxiii.; and Gonzati, *op. cit.* ii. 125-27. The action of one of the famous bronze horses at St. Mark's is so closely repeated in that of the charger which bears Gattamelata, that it seems possible that Donatello studied it before making the wooden model at Padua. The pedestal of the statue is ornamented with bas-reliefs representing winged genii standing on either side of a tablet surmounted by a helmet, on the top of which is the cat adopted by Gattamelata as his crest.

(7) Page 156. In the year 1450 Donatello went to Ferrara to contract with the directors of the cathedral for five bronze statues, but as the negotiations were unsuccessful he was indemnified for his trouble and allowed to depart. (Cittadella, *Notizie di Ferrara*, p. 48.) Possibly he then went to Venice before returning to Padua where he is known to have been in the year 1453, as in that year the Modenese sent an envoy to Padua to negotiate with him about making the statue of Borso d'Este referred to at vol. i. ch. v. p. 152 *Tuscan Sculptors* (see Campori, *Gli Artisti Esteri*, p. 158).

(6) Page 154, lines 3 *et seq.* The Baroncelli.—Antonio di Cristoforo and Niccolò di Giovanni Baroncelli were Florentines, and according to Vasari (vol. iii. p. 261) pupils of Brunelleschi. Cristoforo the father of Antonio made a semi-colossal statue (subject unknown) which was placed in the Loggia of the cathedral at Ferrara in 1427. It was gilded in 1590, and regilded in 1676 (Cittadella, *Notizie relative a Ferrara*, p. 92). In 1443 Antonio and his cousin Niccolò competed at Ferrara for an equestrian statue of the Marquis Niccolò d'Este, but although the superiority of Antonio's model was acknowledged by a note of the commissioners (Cittadella, *op. cit.* p. 416), the commission was eventually divided between them, as on the 8th of July 1450 we know that Antonio was paid for the rider and Niccolò (surnamed del Cavallo) for the horse (see Gualandi, series v. Appendix 121, p. 178). The statue was set up in the piazza of Ferrara on the vigil of the Ascension, June 2, 1451. The Marquis, who wore the ducal bonnet and short hooded mantle, was represented on horseback in remembrance of his prowess as a warrior (see *Diario Ferrarese*, Mur. *Sc. Rer. Ital.* vol. xxv., and *La Storia dei Principi d'Este*, lib. vii. pp. 543 and lib. viii. p. 623). When it was proposed to erect a companion statue of Duke Borso at Ferrara it was decided that he should be represented seated, as his greatest glory was that he had established and maintained peace. The commission was given to Niccolò Baroncelli who received money for it on account in 1451-2-3, in which latter year he must have died, between October 24 and 29, as his heirs and his assistant Meo di Cecco were then given a sum to be spent upon his funeral obsequies. The statue was then finished by Meo di Cecco, Giovanni the son, and Domenico di Paris, the son-in-law of the deceased, assisted by Giovanni da Francia, Paolo and Niccolò da Firenze, Francesco di Amoretti dalla Mirandola and Firmio da Verona, and having been gilded by a painter named Titolino (Cittadella, *op. cit.* p. 421), was set upon the piazza opposite the Palazzo della Ragione, Dec. 19, 1454 (see *Diario Ferrarese*, col. 202). The

duke sat upon a throne chair, dressed in a ducal habit embroidered with gold, surrounded by four pages or winged genii holding shields upon which the armorial bearings of the house of Este were engraved. Frizzi (*Mem. per la Storia di Ferrara*) says a Latin epigram composed by Tito Strozzi was carved about the capital of the column upon which it was placed. In 1472 the statues were placed on either side of the great portal of the Palazzo d' Este which took the name of 'Il volto del Cavallo,' and in 1796 both were destroyed by the Republicans. Sig. Boschi of Ferrara possessed one of Borso's ears, and the head of one of the pages, said to have been of admirable workmanship. In 1450 the directors of the Fabbrica having been unable to contract with Donatello for five bronze statues to be placed above an altar in the cathedral, sent to Venice for Antonio di Cristoforo. Having also failed to secure his services, they gave the commission to Niccolò Baroncelli. The SS. George and Maurelius were cast after his death by his son-in-law Domenico di Paris, and terminated in 1466.

On May 16, 1447, Niccolò was paid for restoring the figure of the angel Gabriel, which had been struck by lightning in the sacristy of the duomo (Cittadella, *op. cit.* p. 62). In 1448 he was paid for a statue of the Madonna and another of St. John (*ibid.*), and in 1452 for working upon the 'apparato sacro' with which the priests received the Emperor Frederic III. when he came to make Borso d' Este Duke of Ferrara.

In 1453 the magistrates of Ferrara accorded a pension to the heirs of Niccolò Baroncelli. In 1493 his son Giovanni who had been concerned in a conspiracy against the Duke of Ferrara (1476) was graciously pardoned.

(8) Page 156. The four best assistants of Donatello at Padua were Giovanni and Antonio Celino, sons of Martino da Pisa (see Zani, *Enc. Met.* xvi. 176, 340), Urbano da Cortona, and Francesco Valenti (Gonzati, *op. cit.* i. 132). Each cast one of the Evangelists modelled by Donatello for Sant' Antonio (*ibid.* doc. 91, p. 85). Giovanni da Pisa made the fine terra-cotta altar in the Mantegna Chapel at the church of the Eremitani in Padua. The Madonna is dignified, and the infant Christ graceful. The genii lying on the top of the pediment are worthy of all praise. See Plate XIX. (bis) No. 1. in this Appendix.

(9) Page 151. M. de Vandeuvre of Paris possesses a duplicate of the St. Cecilia here mentioned, also in 'pietra serena.'

CHAPTER VI.

(1) Page 163, line 4. Michelozzo was born in 1391, and died in October 1472. His father Bartolomeo di Gherardo (called Borgognone) di Borgogna was a tailor, who was made a citizen of Florence in 1376 (*Tav. Alfabetica*, p. 25).

(2) Page 165. The door of the Palazzo Vismara mentioned in the text has lately been purchased by the city of Milan and removed to the Mediæval Museum at the Brera.

(3) Page 168, line 5. Antonio Filarete was born about 1414, and died at Rome after 1479. He was buried at Santa Maria sopra Minerva.

(4) Page 169. The medal of Leon Battista Alberti, by Matteo de' Pasti, bears a winged eye upon its reverse. The same emblem appears upon an oval bronze medallion of very fine workmanship, in the possession of M. Charles Timbal at Paris, below an admirably modelled profile head, above which are the letters L. Bap. A duplicate of rare beauty, in the collection of M. His de la Salle, has neither inscription nor emblem. Among Alberti's scholars, Vasari (iv. 60-61) mentions Salvatore Fancelli Fiorentino, and Luca Fiorentino. These artists were in reality but one and the same person, named Luca Fancelli, 'architetto e scultore

ragionevole,' the son of Jacopo di Bartolomeo da Settignano (see *ibid.* note 2, p. 60). According to Gaye he was living at Mantua in 1486. In 1490 Lorenzo il Magnifico requested Francesco Gonzaga to send M^o Luca to the Duke of Calabria who was in need of an architect on account of the death of Giuliano da Majano, whom Fancelli succeeded as capo-maestro of the duomo at Florence in 1491. M. Armand Baschet tells us in his '*Recherches dans les Archives de Mantoue*' (*Gazette des Beaux-Arts* for April 1866) that Fancelli was sent by the marquis to Andrea Mantegna at Padua to persuade him to enter into his service. In a letter dated April 15, 1458, to Mantegna, the marquis mentions the return of his envoy, and expresses his pleasure on hearing that the great painter has acceded to his propositions. M. Baschet furthermore tells us that an autograph document discovered by him in the Mantuan archives proves Luca Fancelli to have been Perugino's father-in-law; that he was attached to the service of the marquis in 1450, and was so still in 1492 and 1493. His business was to superintend the buildings erected by the prince in and about his capital.

A Paolo di Luca da Fiorenza, perhaps the son of Luca Fancelli, is mentioned by Cittadella (*Notizie relative a Ferrara*, p. 56) as working at Ferrara in the latter half of the fifteenth century.

(4) Page 175, note 1. Beatrice d' Este, daughter of Ercole Duke of Ferrara, was when six years old (1480) betrothed to Lodovico il Moro, Duke of Milan (Vassi, *Storia di Milano*, ii. 65).

(5) Page 175, line 17. Other works possibly by Desiderio are a bust inscribed 'Diva Beatrix Aragonia,' a woman's profile in very flat relief inscribed 'Diva Heleonora,' and a lovely bust of a child the modelling of whose neck and shoulders is as well-nigh perfection as possible, all in the collection of M. Charles Timbal. The bust of San Giovannino belonging to M. His de la Salle answers to our idea of Desiderio, in that the eyes are too spiritual and earnest in their expression for Mino da Fiesole, and the open mouth like, but less realistic than Donatello. The 'Diva Heleonora' mentioned above is probably Leonora, daughter of Ferdinand King of Naples, married to Duke Ercole of Ferrara in 1472; and the Diva Beatrix d' Aragona is probably the second wife of Matthias Corvinus King of Hungary.

(6) Page 175. Andrea Verocchio was born in 1435 (*Tav. Alf.* p. 37).

(7) Page 186, line 21. The destruction of Lionardo da Vinci's model for the equestrian statue of Duke Francesco Sforza by the soldiers of Louis XII. rests upon the testimony of Balthasar Castiglione who, as he mentions in his *Ricordi*, was an eye-witness of the deed. It has been supposed to have taken place in the year 1499, but a letter dated September 19, 1501, discovered in the archives of Modena by the Marchese Campori, and published by him in a pamphlet entitled *Nuovi Documenti per la Vita di L. da Vinci* (Modena 1865), proves that it, or a second model (though there is no mention that any such was ever made), was in existence two years later. In this letter written by the Duke of Ferrara, Hercules I., he directs Giovanni Valla, his agent at Milan, to visit the Cardinal de Rouen then governor of the city, and to tell him that the duke, remembering that the model of a horse executed by L. da Vinci exists at Milan, desires to obtain it if his eminence has not otherwise disposed of it, in order to cast it in bronze for the equestrian statue of himself with which he proposes to adorn the new piazza at Ferrara. In his answer to the duke, Valla says that his negotiation has failed, not from any ill-will on the part of the cardinal, but because he dares not give up the model without the king's permission. At the end of his letter Valla advises the duke to present his demand at the French court through his ambassador Bartolomeo de' Cavaleri. It is not known if this advice was followed.

(8) Page 188, line 6. About Rustici's group see Vasari, ix. 6. We find the

following details concerning it in the *Giornale Storico degli Archivi Toscani*, iv. 63, 1860 (*Archivio Storico Italiano*, vol. xi. nuova serie). The commission was given to Rustici December 10, 1506; the necessary bronze was to be given to him at different dates; he was to be paid ten gold florins a month and to finish the work in two years. A new delay was accorded to him on March 9, 1509. In that year, September 18, Maestro Bernardino da Milano engaged to cast the three figures for 120 florins, and to pay Rustici 300 florins if the cast was unsuccessful. A second attempt was probably found necessary as they were not completed till June 24, 1511. In 1519 Messer Goro Ghesi requested the 'Consoli dell' Arte' to settle the account with Rustici, but it was not until January 21, 1524, that they decided to pay him 700 gold florins in addition to the 450 which he had already received. The *Libri d' Arte de' Mercatanti* mention that on April 22, 1510, the guild commissioned from Rustici a bronze candelabrum for the altar of St. John. It is not known whether he ever executed this work (see doc. viii. pp. 66-75, *ibid.*).

(9) Chronology, pp. 189-91—

Michelozzo, born 1391,

L. da Vinci, born 1452,

„ died 1472.

„ died May 2, 1519.

Andrea Verocchio, born 1435.

G. F. Rustici, died about 1554.

CHAPTER VII.

(1) Page 193, note 3. Read Le Comte de Laborde instead of Labarte, vol. i. p. 1012. Rumohr, *Ital. Forsch.* ii. 288, says before 1438, as in an old register in the archives of the Duomo which records all the works undertaken by the Fabbrica between 1438 and 1475, these bas-reliefs are not mentioned.

(2) Page 197. On visiting the church of San Bernardino at Aquila in the Abruzzi we were surprised to find a superb altar-piece by Luca della Robbia in the Vetusti chapel, which, according to Leosini (*Mon. St. della città di Aquila*, p. 203), was brought from Florence by the Signora Olivia Vetusti for her family chapel. As it is not mentioned by any of the writers who have written upon Luca della Robbia we shall here describe it. In the lower portion our Lord is represented rising from a sarcophagus, on either side of which stand two male and two female saints; about it lie several soldiers, all sleeping but one, who just awakened, raises his hands in wonder at the spectacle. In the upper portion our Lord seated, places a crown upon the head of the Virgin who leans forward with exquisite grace to receive it. Four groups of adoring and playing angels flank this central group. In the predella are four bas-reliefs of the Nativity, the Annunciation, the Epiphany, and the Presentation. The figures throughout are pure white, and the background blue. The style is of singular purity, and resembles that of Raphael while under Perugino's influence. The composition of the upper group is very like that in the painting of the same subject by Raphael in the Vatican gallery.

(3) Page 195. First essays in robbia were made by Luca about 1440 (see p. 196, reference to the bas-reliefs in the duomo at Florence). That of the Resurrection was made before 1446 to which year the Ascension belongs. Rumohr, *It. Forsch.* ii. 364, gives an extract from folio 53 in the archives of the Opera del Duomo dated October xi. 1446, relating to the commission given to Luca for this relief.

(4) Page 195, note 1. The fragments of enamelled bricks acquired by the Louvre in 1865 were brought from the town of Hillah in the ruins of Babylon by M. Pacifique Delaporte, French consul-general. They formed part of the covering

of the walls of Babylon which were thus decorated with pictures of men and animals. See Diodorus Siculus on the authority of Ctesias, II. viii. 6: *ἐνῆσαν δ' ἐν τε τοῖς πύργοις καὶ τείχεσι ζῶα παντοδαπά, φιλοτέχνως τοῖς τε χρώμασι καὶ τοῖς τῶν τύπων ἀπομιμήμασι κατεσκευασμένα· τὸ δ' ὅλον ἐπεποίητο κυνήγιον, παντοίων θηρίων ὑπάρχον πλήρες, ὧν ἦσαν τὰ μεγέθη πλεῖον ἢ πηχῶν τεττάρων, κ.τ.λ.* At par. vii. 4, Diodorus mentions the process of joining these bricks together by means of bitumen—a process also described by Herodotus, lib. i. 179. See Planche iv. Briques vernissées de Babylone in the Musée Napoléon III. Texte Explicatif par A. de Longpérier.

(5) Page 198. Death of Luca, February 23, 1482 (*Libro de' Morti ad annum, Tav. Alf. p. 30*).

(6) Page 202. The father of the Rossellini was Matteo di Domenico del Borra detto Il Gambarelli.

(7) Page 201. Agostino di Guccio received the commission for the façade of San Bernardino in August 1457 (see his *Supplica* of May 6, 1461, from the Perugian archives).

(8) Page 205. A 'gesso duro' of the Adoring Madonna by Rossellino belonging to Drury Fortnum, Esq., differs from that in the Uffizi in some important respects. The Infant Christ is much more graceful and expressive, and the Madonna more delicate in line. It is perhaps Rossellino's first thought for the marble relief.

(9) Page 207. Antonio Rossellino died about 1478.

(10) Page 207. Mino di Giovanni di Mino born at Poppi (as we know by his matriculation to the guild of the Maestri di Pietra), must have been born between 1431 and 1432, since in his declaration of property, A.D. 1470, he says that he is forty years old, and in that made in 1480 he says that he is forty-eight (*Tav. Alf. p. 25*). He died on July 11, 1484.

(11) Page 213. Works by Mino or his imitators not mentioned in notes 1 and 2. Of the two bas-reliefs in the sacristy of St. Mark's at Rome—Melchisedec blessing oil and bread, and Isaac blessing Esau, the second has none of Mino's peculiar characteristics. The two alto-reliefs of Charity and Faith in niches (collection of M. Charles Timbal at Paris) are certainly by Mino and in his best style. They were purchased at Rome and may have belonged to the monument of Cardinal D'Estontville, which as Vasari tells us, was made by Mino for Santa Maria Maggiore. A bust of Diotisalvi Neri signed 'Opus Mini' and dated 1484, and a Madonna and Child by Mino, form part of M. Timbal's collection. There is a bas-relief of the Madonna and Child by Mino in the Renaissance Museum at the Louvre.

(12) Page 209, line 3. See Plate XXXI. instead of XXXVII.

(13) Page 217. Chronology. Luca della Robbia died Feb. 23, 1482.

Page 218. „ Antonio Rossellino, died 1478.

Page 219. „ Mino, detto da Fiesole, died July 11, 1484.

CHAPTER VIII.

(1) Page 226, note 2. Double effigies upon monuments, Mastino della Scala, Can Grande I., Can Grande II., at Verona, fifteenth century. Edward Crookback, Earl of Lancaster, died 1296, and Aymer de Valence died 1326, Westminster Abbey. The Tomb of the Scneschal de Brèze, died 1531, in Rouen Cathedral, has a triple effigy.

(2) Page 236, line 20. Instead of Bartolomeo Sinibaldi di Montelupo, read Baccio da Montelupo di Giovanni d' Astorre Sinibaldi, born 1469, died 1533 (?).

CHAPTER IX.

(1) Page 255. Chronology. Andrea Contucci di Niccolò di Domenico dal monte Sansavino.

(2) Page 256. Chronology. Giuliano di Sangallo di Francesco di Bartolo di Stefano Giamberti was born in 1445, and died at Florence, October 20, 1516.

(3) Page 256. Francesco di Giuliano Giamberti di Sangallo.

CHAPTER X.

(1) Page 267. Chronology. Pietro di Torrigiano d' Antonio detto Il Torrigiano. Born November 24, 1472.

VOL. II.

CHAPTER I.

(1) For Buonarrotti read Buonarroti.

(2) Page 21, line 16. For Blaise de Vignéron read Blaise de Vigenère, who translated into French the work mentioned in note 1. The quotation in the text will be found at p. 855, ed. in-folio, Paris 1615. The original edition in-8vo was published in 1578. At p. 853, Blaise de Vigenère says, 'L'an 1550 que j'estois à Rome, Michel-Ange commença un crucifiement où il y avoit de dix à douze personnages non pas moindres que le naturel, le tout d'une seule pièce de marbre qui estoit un chapiteau de l'une de ces huit grandes colonnes du Temple de la Paix de Vespasien, dont il s'en voit encore une toute entière et debout : mais la mort qui le prenoit empescha la perfection de ce bel ouvrage selon sa coutume ordinaire d'interrompre les plus hauts desseins et projects des hommes comme en Alexandre, Jules Cæsar et plusieurs autres.'

(3) Page 56, note 2. Les Arts en Portugal, Lettres adressées à la Société Artistique et Scientifique de Berlin par le Comte A. Raczyński. Paris, 1846. The second letter, dated Lisbon, Dec. 12, 1843, consists of extracts from several manuscripts by François de Hollande, Architect and Illuminator, found by the Count in the Library of the Gesù at Lisbon. The translation was made by M. Roquemont, a portrait painter, in 1843.

(4) Page 41. For M. Barbêt de Forey read de Jouy.

CHAPTER II.

(1) Pages 94 and 104. Simon Moscha, born in 1475, died in 1554. Simon Cioli mentioned at page 94, line 16, was the son of a Florentine stonecutter named Francesco di Simone di Giovanni.

CHAPTER III.

(1) Page 129. The Salt-cellar by Benvenuto Cellini, as described in the second volume of the *K.-K. Ambraser-Sammlung Catalogue*, by Dr. von Sacken (p. 161, No. 22) differs somewhat from Cellini's own account given in the text. This discrepancy is not to be wondered at, as Cellini probably wrote it from memory after his

return to Italy. The figures seated upon the oval base are in the round. The figure of Cybele does not lay her right hand upon the little temple but lets it fall by her side, full of fruits. With her right hand she presses her breasts as if to nourish the earth with the milk which flows from them. The ground upon which she sits is covered with flowers and fruits, and the heads of a swan, a dog, an elephant, and a lizard protrude from it. The little temple, or rather triumphal arch, with its triple passage way and its four Ionic columns, is exquisitely worked. Its niches contain diminutive figures in the round of Pomona, and of Hercules with the Apples of the Hesperides. Four figures, two male and two female, sit at its corners, and upon the roof lies a female figure surrounded by fruits and flowers. It is decorated with two blue enamelled tablets containing the arms of King Francis (three lilies and a dragon), in a crowned shield. The salt-cellar was presented by King Charles IX. (uncle of Francis I.) to the Archduke Ferdinand, who represented him at Spire in 1570 when he espoused Elizabeth, daughter of Maximilian and niece of Ferdinand. The Button, Cross, Stirrup and Seaboard of Charles V. in the Ambras Collection (No. 19, p. 161, Catalogue) are attributed to Cellini by Dr. von Saeken. They are richly enamelled and adorned with minute angels' heads in the round of exquisite workmanship. No. 23 (p. 165). A gold hunting horn with three rings of lines and enamelled ornaments is also perhaps by Cellini.

CHAPTER IV.

(1) Page 144 and 162. Baccio Bandinelli. Born Nov. 12, 1493. Died Feb. 10, 1560.

(2) Page 162. Bartolomeo Ammanati. Born June 18, 1511. Died April 14, 1592.

CHAPTER V.

(1) Page 169. Gian Bologna. Born in 1524. Died August 14, 1608. Tav. Alf. p. xi.

(2) Page 169. Pier Francesco, called Pierino da Vinci, was the son of Bartolomeo di Ser Piero, the nephew of Leonardo da Vinci, and the scholar of Il Tribolo. He was born at Vinci (a castle near Empoli) in 1520 (?), and when very young was taken to Florence and placed by his father in the studio of Baccio Bandinelli (see Vasari, x. 291, note 1), whence, as he progressed but little, he was soon removed to that of Il Tribolo. Here he made rapid progress, and greatly assisted his master in decorating the ducal villa at Castello. He modelled the graceful and carefully-studied 'putti' which lie upon the rim of the marble basin of the fountain behind the Casino. They were cast in bronze by Zanobi Lascari (Vasari, x. 285). These are the only works executed by Pierino while under the influence of Tribolo. The following works are in his second and Michelangelesque manner, which he adopted after his second visit to Rome—a bas-relief of the Madonna and Child; SS. Joseph, John, and Elizabeth in the Gallery of the Uffizi; a Holy Family in flat relief at the Louvre, from the Campana collection; an allegorical representation of Pisa raised from her fallen state by Duke Cosimo I., in the Vatican (Vasari, vol. x. p. 289, note 2); and the Death of Count Ugolino and his sons by Famine (personified by a withered hag), on the banks of the Arno (personified by a river-god), in the palace of the Conte della Gherardesca at Florence. Its style is pictorial, and the action of the figures violent and mannered. Pierino was a clever but second-rate sculptor, who, like a tarnished mirror, dimly reflected the forms which came within his range.

APPENDIX.

Page 192, Letter D. Niccola da Bari, called also Il Dalmata, perhaps because his family was of Dalmatian origin. See H. de Burselli's 'Ann. Bonon.' *Mur. Sc. Rer. It.* vol. xxiii. col. 912: 'Nicolaus ex Dalmatiæ provincia oriundus.' This artist, referred to in ch. i. vol. i. p. 22, and in ch. iv. p. 111, besides the works mentioned in the text, made a terra-cotta presepio in a church on the island of Santo Spirito near Venice (Sansavino, *Venezia Descritta*). H. de Bursellis, *op. cit.* thus sums up his character: 'nullum discipulum facere voluit, neque aliquem docere. Phantasticus erat et barbarus; moribus adeo agrestis erat ut omnes a se abjiceret; necessariis plerumque indigebat; caput durum habens, consilio amicorum non acquiescebat. Uxorem habuit de Boateriis, cum uno filio, et una filia; figuram ex marmore Sancti Joannis Baptistæ a se factam reliquit vendendum ducatis auri quingentis. Super hujus tumulum (in Ecclesiæ Celestinorum) tale epitaphium inscriptum est:

Qui vitam saxis dabat, et spirantia signa
Cælo formavit, proli dolor, hic situs est.
Nunc te Praxiteles, Phidias, Polyclethus adorant,
Miranturque tuas, O Nicolaë, manus.

Page 213. Addenda. Florentine sculptor employed at Ferrara in the fifteenth century. M^o Polo and M^o Domenico di Fiorenza worked upon the decorations of the city in honour of Pope Pius II. when he passed through on his way to Rome, January 17, 1460 (Cittadella, *op. cit.* p. 213); Luca di Giacomo 1451; Paolo di Luca (cousin of Meo di Cecco) 1456 and 1458; and Sandro de' Bartholo, 1460, worked upon the tomb of Pope Urban III., who died at Ferrara in 1187.

FLORENTINE SCULPTORS OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

(1) Nicolò da Firenze worked at Padua in 1443 under M^o Bartolomeo di Domenico, architect of the choir and tribune of Sant' Antonio. (Gonzati, *op. cit.* i. 60.)

(2) Simone Bianco. Cicogna, *Isc. Ven.* p. 218, mentions his bust of Vincenzo Bianchi, a Venetian man of letters (1583-1627) in the *Bib. Cesurea*. Pietro Aretino (*Lettere*, lib. iv. p. 277, ed. 1609) praises his bust of the wife of Niccolò Molino. Vasari speaks of him in his life of V. Carpaccio, vi. 105, and in his first edition says that he resided at Venice. L' Anonimo, p. 60, speaks of a marble foot upon a base in the house of M. Andrea di Odoni at Venice (see also Morelli's note to this passage, no. 103, p. 194), and at p. 63, of a marble statue of Mars naked and carrying a helmet.

(3) Paolo Fiorentino detto Il Pelucca, commissioned in 1554 to make a bas-relief for the Cappella del Santo at Sant' Antonio which was given to Cataneo in 1572 and to Campagna in 1573. Gonzati, i. 165.

(4) Camigliani and Vagherino, Florentines, made the gate of a villa belonging to Don Pedro di Toledo at Palermo in 1522, which was afterwards sold to the city, and with added ornaments became the Porta Felice. (Ricci, *op. cit.* vol. iii. p. 96, note 5.)

(5) Antonio di Giusto lived at Carrara in 1508-14-16 in the house of his father, also a sculptor. He was attached to the service of the King of France. (Campori, *op. cit.* p. 14.)

1 t (6) Donato Bengi, fl. 1511, 1512, April 17, 1518 appointed by Michelangelo to purchase marbles at Carrara and forward them to Florence. (Campori, p. 60.)

WORKS BY ITALIAN SCULPTORS IN THE ROYAL MUSEUM AT BERLIN.

See *Catalogue-Verzeichniss der Bildhauer Werke.* Berlin, 1861.

No.

- 609. The Dream of Pope Innocent IV. Terra-cotta by Benedetto da Majano.
- 610. The Virgin and Child, by Donatello.
- 613. St. Jerome before the Cross, anon. fifteenth century.
- 623. Half-figure of St. Buonacorsi da Pistoja, attributed to Niccola Pisano.
- 634. Christ in Glory with Adoring Angels, formerly in the cloister of S. M. del Popolo at Rome. Andrea Sansavino.
- 649. Half-figure, pietra serena, Virgin and Child, attributed to Bernardo Rossellino.
- 656. Virgin and Child with Four Saints. Terra-cotta relief. Jacopo Sansavino.
- 664. " " Jacopo della Guercia. Q ?
- 664. " " B. da Majano.
- 668. Bust of Piero Soderini.
- 674. ,, Lorenzo de' Medici. Antonio Pollajuolo (?).
- 675 and 688a. Busts of Macchiavelli and Pico della Mirandola.
- 711. Marble bas-relief, Fall of Phaëton. Jacopo Sansavino.
- 740. Alto-relief, marble, Cosmo de' Medici, P. P. by Andrea Verocchio.

INDEX.

ABB

- ABBONDIO**, Antonio, character of his works, 157
- Abel**, bas-relief of the murder of, at Padua, 223
- Abraham**, bas-relief of his journey, at Santa Maria, at Toscanella, 86. Sacrifice of, in the duomo at Parma, 257
- Abruzzi**, era of the life and best period of the practice of sculpture in the, 45. Notice of several churches in, 269
- Acqua Sparta**, Cardinal Matteo d', tomb of, at Rome, 83
- Acutus**, Magister, his pulpit in the duomo at Pianella, 30
- Adam**, bas-relief of, at the Certosa, 134. Statue of, on the duomo at Milan, 140. Bas-relief of, on the Ducal Palace at Venice, 177, 179. Statue of, at Venice, 192. And at San Giovanni e Paolo, at Venice, 200. Citedella's figure of, at Bologna, 247. Bas-relief of the temptation of, at Milan, 272
- Adaminus**, takes part in the sculptures at San Zeno at Verona, 213, 215
- Adelchi**, son of King Desiderius, memorial chapel to, 100
- Adoration**, bas-reliefs of the, on the sarcophagus of Bartolomeo Coleoni, 130. On the sarcophagus of Giovanni Borromeo, 133. In Como cathedral, 159. At Genoa, 264
- Adrian I.**, Pope, his churches, 74. His tomb in St. Peter's, 76
- Adrian IV.**, Pope, his sarcophagus, 75
- Agapa**, St., statue of, at Friuli, 99
- Agata**, Santa, tomb of, in the duomo at Verona, 216
- Agnetli**, Monsignor Lodovico, 234, *note* ⁶
- Agnes**, St., statuette of, in the Giustiniani chapel at Venice, 201
- Agnese di Perigord**, tomb of, 58
- Agony in the Garden**, bas-relief of, and the Certosa at Pavia, 266

ALF

- Agostino**, Sant', at Bergamo, works of the Campionesi at the church of, 107. The Arca di, at Pavia, 109
- Agricultural labours**, bas-reliefs of, in the baptistry at Parma, 260
- Aistulf** of Friuli, bas-relief portrait of, 99
- Ajo**, Bishop, his pulpit at Salerno, 50, *note* ³
- Alaric**, his destruction of works of art at Rome, 73
- Alba Fucense**, works of the Cosmati at, 84
- Alberada**, mother of the hero Bohemund, her Grave chapel to his memory, 23. Her tomb at Venosa, 44
- Albergati**, Viannesio, tomb of, at Bologna, 241
- Alberghetti**, Alfonso, Reggian sculptor, 249, *note* ². His work at Venice, 212
- Albericus**, Petrus, cross at Bologna made by him and his father, 238
- Alberti**, Leon Battista, his residence at Mantua, 232. Works attributed to him, 233
- Albertini**, Paolo, medal of, 245, *note* ⁵
- Albertino da Taneto**, architect at Parma, 261
- Albertino da Terenzo**, architect at Parma, 261
- Alberto da Campione**, his works at Modena, 106
- Alberto or Albertini**, Bolognese sculptor, 238
- Aldamoresco**, Lodovico, tomb of, 63
- Aldobrandesca**, Vana, her tomb, 77
- Alessandro**, Sant', equestrian statue of, 107, *note* ²
- Alessandro from Saronno**, his work at Sant' Antonio, at Padua, 161
- Alexander VII.**, Pope, statue of, at Ferrara, 249
- Alexis**, Emperor of the East, his treatment of the Crusaders, 25
- Alfanus da Termoli**, his ciborium in the duomo at Bari, 14
- Alfonso I.**, King of Naples, his triumphal arch, 47, 63, 64, 141, *note* ⁵. Notice of him, 61. Portrait of, at Naples, 252, *note* ⁵

ALI

- Aliberti, Duccio degli, tomb of, at Venice, 181
- Altamura, notice of the church Sta. Maria Assunta at, 269
- Altar, high, at San Lorenzo, Naples, attributed to Merliano, 68
- Altar-piece by the Mantegazza, at the Certosa, 126. Of Tommaso Amici and Francesco Maja in the duomo of Cremona, 162. Of Simon de Pavia and Simone de Germano at Bergamo, 163. Gothic, in the church of San Francisco at Bologna, 183. Of Nicolò da Corneto at Trissino, 220. Terra-cotta one by Anzolino da Brescia, 235
- Alva, Duke of, bust of, at Madrid, 155, *note*⁴
- Amadeo of Bergamo (not the later one), his tomb of Pietro da Suzzara, of Reggio, 161
- Amalfi, siege of, by Duke Roger, 24. Foundation of, 27, *note*¹. Bronze gates at, 32. Inscription on the, 32, *note*³
- Amatrice, bronze work of Pietro Dini at, 41
- Ambrogio, Scuola di Sant', at Milan, 102
- Ambrogio, St., cathedral of, at Milan, atrium of Archbishop Anspertus in the, 102. Ciborium of Archbishop Angibertus, 102. Works of Wolvinus, 102
- Amici, Tommaso, his work in the duomo at Cremona, 162
- Ammanati, Bartolomeo, his colossal statues in the palace of Marco Benavides, 220
- Amorini, bas-reliefs of, on the sarcophagus of Giovanni Borromeo, 133
- Anacletus, Antipope, representation of his coronation of Roger II., 15
- Anagni, decorated column of marble in the duomo at, 83. Cosmatesque pavement at, 83. Foundation of the duomo, 83
- Anastasia, St., statue of, at Friuli, 99
- Anchera, Cardinal, tomb of, at Rome, 83
- Anchise, period in which he flourished, 239
- Andrea dall' Aquila, his tomb of Maria Pereira and her daughter, 46, 47. His bas-reliefs on the triumphal arch of Alfonso of Naples, 65
- Andrea, son of Carobert, King of Hungary, his claims to the throne of Naples, 56, *note*¹
- Andrea, his work in San Pietro d' Alba, 84
- Andrea della Valle, S., at Rome, tombs in, 91
- Andreas, Bishop, his pulpit at Bari, 14
- Andrew, St., statuette of, at Venice, 209. Statue of, at Ferrara, 248
- Andria, tombs of Iolanthe and Isabella, wives of the Emperor Frederick II., at, 44
- Audiolo or Andreolo, Macstro, his works at Padua, 185
- Angeli, Alessandro, his works as a sculptor and bronze caster, 245

ANN

- Angelo a Nilo, San, Tuscan work in the church of, 63
- Angelo, Niccolò di, his Paschal candlestick at St. Paul's, Rome, 79
- Angels, bas-reliefs of, at the duomo at Ruvo, 29. In San Gregorio, at Rome, 91. At San Martino in Friuli, 98. At the Certosa, 124, *note*³, 125, 126, 127. On the sarcophagus of Giovanni Borromeo, 133. At Milan, 145. On Venetian tombs, 181, 182. In the Cappella Maggiore at Venice, 196. At San Martino, Venice, 199. Of the Angel of the Annunciou, in the Frari at Venice, 202. On the Ponte del Rialto at Venice, 218. In the Museo Patrio at Mantua, 232. At Carpi, 239. Half-figure of an angel at Venice, 194. Statues of angels made for the Compagnia di San Giovanni, 152. In the Ducal Palace at Venice, 207, *note*⁵. At San Petronius at Bologna, 241. Bronze statue of an angel on the Palazzo del Consiglio at Verona, 217. Statuettes of angels at Venice, 183. In the duomo at Genoa, 264. Curtain-drawing angels, when first used in Italy, 181, *note*¹
- Angelus, Petrus, his portal of San Antonio Abbate in Chieti, 41
- Angevine monuments at Sta. Chiara, Naples, 55
- Angibertus, Archbishop, his additions to the cathedral of San Ambrogio at Milan, 102
- Anglo-Saxon ornament, 8
- Aniello di Fiore, Agnolo, his works, 66. Notice of him, 66, *note*³
- Aniello, St., altar-piece in the church of, at Naples, 68
- Animal forms excluded by the Saracens, 7. But used by the Persians, 8. Their signification in Christian art, 9. The 'Physiologus,' or 'Bestiary,' 9. Wood-carvings of an early period at Parma, 256. Bas-reliefs at Genoa, 263
- Anna Comnena, her portrait of the hero Bohemund, 24
- Annex di Fernach, his sculptured Gothic door in the duomo at Milan, 118
- Annibaldi, Cardinal Riccardo, his tomb at Rome, 86
- Annunciation, statuette of the Angel of the, at Milan, 112. Bas-relief of the, in the duomo at Milan, 118. On the sarcophagus of Bartolomeo Coleoni, 130. On the sarcophagus of Giovanni Borromeo, 133. At the Certosa, 134. Representations of the, common on Venetian tombs, 180, 182. Bas-relief of the, at the Frari at Venice, 202. In the duomo at Genoa, 264.
- Annunziata, Naples, Merliano's wooden bas-reliefs in the church of the, 66

ANS

Anselmo da Campione, his works at Modena, 106
 Anselmus, Archbishop of Canterbury, at the Council of Bari, 16
 Anselmus, Archbishop of Milan, 102. His tomb, 102
 Anselmus, sculptor of the bas-reliefs on the Porta Romana at Milan, 104
 Ansiano, St., bas-relief of St. Mark baptising, at Venice, 199
 Anspertus, Archbishop, his regeneration of Milan, 102
 Antelami, Benedetto, his works at Parma, 106, 257, 258. Notice of him, 257. Character of his work, 261. His scholars, 260
 Antelami, the Magistri, at Parma, 257
 Antelamo, workers in wood in the valley of, 257
 Anthouy of Padua, St., bas-relief of, 59. In Como cathedral, 160. At Padua, 217. At Brescia, 236. Bas-relief of, in the church of San Antonio, at Padua, 200. Statuettes of, at Aquila, 48. At Venice, 198. In the Giustiniani chapel at Venice, 201. In the Ducal Palace at Venice, 207, *note*⁵. His sarcophagus at Padua, 221. Figure of, in San Francesco, at Modena, 255
 Antichi, Prospero. *See* Bresciano
 Antioch taken by the Crusaders, 25
 Antonio, Jacopo d', assists in casting Ghiberti's gates at Florence, 239
 Antonio da Ferrara, his crucifix in the duomo of Ferrara, 243
 Antonio di Gregorio, his work at Ferrara, 248, 249
 Antonio, Maestro, his work at Parma, 262
 Anzolino da Brescia, terra-cotta ancona by, for the Gremisani at Milan, 235
 Apollinare, S., statue of, at Ravenna, 194
 Apollo, bas-relief of, 69. Statuette of, in the Zecca at Venice, 268
 Apollonius, St., bas-relief of, at Brescia, 236
 Apostles, figures of the, on the tomb of Archbishop Elias, 44. Silver statues of the, in St. Peter's, Rome, 88, 91. Red marble statues of the, at Milan, 105. In the Arca di Sant'Agostino, at Pavia, 109. At Monza, 112. Bas-reliefs of the, at San Giovanni Crisostomo, Venice, 199. Statuettes of the, at the Frari at Venice, 207. And at San Stefano at Venice, 207. Terra-cotta figures of the, at Bologna, 246. Terra-cotta busts of the, at Bologna, 247. Bas-reliefs of the, in the duomo at Genoa, 264. And in the duomo at Molfetta, 269
 Apulia, past and present condition of, 1. Effect produced by the monuments of, 2. Its name diversely applied, 2. Conquered by the Normans, 5. Elements of Apulian

ARM

sculpture, 5. General style and plan of Apulian churches, 12. Character of Apulian marble work, 15. Changed character of ornament in Apulia in the thirteenth and fourteenth centuries, 35. Tombs in Apulia, 43. Period of the cessation of the practice of sculpture, 45. Notice of several churches in, 269
 Aquila, work of Nicola Filotesio in San Bernardino at, 41. The fountain Della Riviera at, 45. The Camponeschi, lords of, and their tombs at, 46. Tomb of Maria Pereira at, 46. Shrine of San Bernardino at, 47. Tomb of Pope Celestine V. at, 219
 Ara Coeli, at Rome, tomb of Cardinal Matteo d'Acqua Sparta at, 83
 Arabesques, 7. In Persian art, 7, *note*¹. Bas-reliefs of, at the Certosa, 125
 Arca di Sant'Agostino, at Pavia, 109. Di San Domenico, 109
 Arch, triumphal, at Castelnuovo, 63
 Arches, Moorish, at Moscufo, 30
 Architecture, Byzantine, 6. Syrian, 7. Norman, 7. Egyptian and Persian, 8. General style and plan of Apulian churches, 12. The Norman circular style, 12, *note*². Armilla januae of churches, 13, *note*². The art under the Emperor Frederick II., 37. The debased Roman style in Italy under Theodoric the Goth, 95. Introduction of the Gothic and Byzantine styles into Italy, 95. The Romanesque, Romano-Byzantine, Lombard or Comacine style, 95. Origin and history of the Maestri Comacini, 96, 97. Their works at Monza and Cividale, 97, 98. Character of Venetian architecture, and subordination of sculpture to it, 165. Adoption of Gothic architecture, 171. Introduction of the Renaissance style, 189. The movement in Venice, 190. Sculptors of the Baroque style, 210. Bas-relief of, at Milan, 272
 Architrave of San Clemente a Casauria, 21
 Arcimboldo, Antonello, sepulchral slab of, at Parma, 262
 Ardemani, Giovanni degli, sepulchral slab of, at Parma, 261
 Arento, Ippolito d', Reggian sculptor, 249, *note*²
 Aretino, Pietro, his friendship with Leone Luini, 155. And with Martino Pasqualigo, 157
 Ark, Translation of the, bas-relief of the, at Padua, 225
 Arlotti monument at Reggio, 249
 Arluno, Ambrogio di, his work on the duomo of Milan, 142, *note*³
 Armilla januae of churches, 13, *note*²

ARN

- Arnolfo del Cambio, period in which he flourished, 50, *note*²
- Art, condition of, under the Hohenstauffens, 37. Decline of, at Rome, 72-74. Revival of, under Charlemagne, 74. Condition of sculpture in the Milanesi in the sixteenth century, 152
- Arthur, King, sculptures of his victories over the Visigoths, by Wiligelmus, 251
- Arts, condition of the, in Milan under Lodovico il Moro, 140
- Ascoli, 41, *note*². Artists of, 41
- Aspetti, Tiziano, works of, at Venice, 212. And at Padua, 230
- Assumption, bas-relief of the, in the duomo of Milan, 118
- Atrani, bronze gates in the church of San Salvatore at, 32. Inscription on them, 32, *note*³
- Atri, Gothic cathedral at, 39. Altar by Paolo de Garviis in the duomo at, 151. His font, 151
- Augustine, St., bas-reliefs of incidents in the life of, in Sant' Agostino at Pavia, 109
- Augustus, bust of, on the monument of Bartolomeo Coleoni, 130
- Auria, Domenico d', his tomb of Niccolò di Sangro, 71
- Aversa taken by the Normans, 4
- Azzo Visconti, vicar of Milan, his imprisonment, 108. His reign, 108. His love of art, 108, 109. His monument at Milan, 110
- Azzolino, Ercole, Reggian sculptor, 249, *note*²
- B**ADOARO, Agnesina, her chapel erected to the memory of her husband, Girolamo Giustiniani, 201
- Balbi, Palazzo, at Venice, architecture of the, 211
- Balbina, Santa, at Rome, tombs in, 83
- Balzo, Giovanni Antonio, Prince of Tarentum, his tomb, 45
- Bambaja. *See* Busti
- Bamboccio, Abbot Antonio di Domenico, his works, 62
- Baptism of our Lord, bas-relief of, 68
- Baptistry, the, of Benedetto di Antelamo, at Parma, 258
- Barattieri, Niccolò di, his figures on the piazzetta of St. Mark's, Venice, 170
- Barbara of Brandenburg, profile head of, at Mantua, 233
- Barbarigo, Agostino, Doge of Venice, portrait medal of, 207, *note*³
- Bari in the eleventh century, 2. Its revolt under Melo, 3. Foundation and completion

BEN

- of the duomo at, 14. Church Council held at, 16.
- Barile, Raimondo, Cardinal, bust of, 52
- Barisanus of Trani, his bronze gates at Ravello, Monreale, and Trani, 33
- Barletta, works of Simon da Ragusa at St. Andrea in, 35. Statue of St. John in the church of St. Andrea at, 42. And of the Emperor Heraclius at, 42
- Baroni, period in which he worked, 239
- Baroque style, sculptors of the, 210
- Bartholomeus, the Foggian architect, 39
- Bartholomew, St., statue of, in the duomo at Milan, 151
- Bartolomeo, Bolognese sculptor, period in which he flourished, 239
- Bartolomeo, Nicolò di, his pulpit in the duomo of Ravello, 50, *note*⁴
- Basella, chapel and monuments of the Coleoni at, 129
- Basgape, or Bescapè, Ruggiero, his works, 158
- Basseggio, Pietro, his designs for the Ducal Palace at Venice, 174
- Bassus, Junius, his sarcophagus, 74
- Bataggi di Lodi, Giovanni, competes for the cupola of the duomo of Milan, 135
- Battista of Aquila, his tomb, 46
- Battista, Giovanni, 92
- Battista, detto l' Asconino, his statues for the cathedral of Milan, 157
- Battista da Como, his work at Ferrara, 160, *note*³
- Battista, Giovan, his crucifix at Mantua, 218
- Beatrice, Empress, bas-relief portrait of the, at Milan, 104
- Begarelli, Antonio, 254. His clay work, 254. His Descent from the Cross, 254, 255. His Pietà at San Pietro, 255. Other works by him, 255. Supposed portrait of him, 255. His death, 256. His contract with the monks of San Benedetto at Modena, 256
- Begarelli, Lodovico, his work in San Pietro at Modena, 255, *note*²
- Belfiore, collection of works of art at, 249
- Bell, the priest Guido Gonzaga di Aloisio's, at Mantua, 234
- Bellini, Gentile, Camello's portrait medal of, 207
- Behrighuardo, at Ferrara, collection of works of art at, 249
- Belvidere, collection of works of art at, 249
- Bembo, Bernardo, governor of Ravenna, engages Pietro Lombardo to make a monument to Dante, 193
- Bembo, Cardinal, bust of, at Padua, 268
- Benedict, St., figure of, in the Academy at Parma, 256
- Beneventum under the Lombards and Byzan-

BEN

- tine rulers, 2, *note*². Bronze doors of the duomo at, 270
- Bervenuti, Giacomo, his work, 161
- Berardus, Count of Sangro, bronze incised figure of, 33
- Bergamo, work of Hugo da Campione at, 106. Monuments of the Coleoni near, 129. Carved work of Pietro di Bonomo de' Maffeis, in Sta. Maria Maggiore at, 161. Artists from, in the sixteenth century, 161. Work of the brothers De' Cambi at, 162. Ancona of Simon da Pavia and Simone da Germano at, 163
- Berlin, works by Italian sculptors in the Royal Museum at, 290
- Bernabo Visconti, his career and end, 110. Equestrian statue of him, 110
- Bernardino, San, at Aquila, work of Filotesio in the church of, 41, 46. Shrine of, 47. His death, 47, *note*³
- Bernardino from Milan or Lugano, his works in bronze casting, 150
- Bernardino of Siena, St., statuette of, at Venice, 195. His prophecy at, to the Doge Christoforo Moro, 195, *note*⁴
- Bernardino of Mantua, his method of gilding silver, 235
- Bernardino (perhaps del Bouno), his intaglios and grotesques at Venice, 235
- Bernardino, S., of Siena, bronze medal of, 245, *note*⁵
- Bernardo da Venezia, appointed first architect of the Certosa, near Pavia, 117. His works there, 186. And at Milan, 186, *note*⁵
- Bernardo, Pietro, tomb of, at Venice, 203
- Bernardo, San, Abate, statue of, at Carrara, 218
- Bernhard, King of Italy, tomb of, at Milan, 102. Account of him, 102, 103
- Bernieri, Antonio, Bishop of Lodi, sepulchral slab of, at Parma, 262
- Berniesi, Girolamo, sarcophagus of, at Parma, 262
- Bertuccius, his external bronze gates of St. Mark's, Venice, 171. Other work attributed to him, 171, *note*²
- Besozzo, Gio. Ant. da, his work in the duomo of Milan, 142, *note*⁴
- Bettina di San Giorgio, stone effigy of, at Padua, 221. Her learning, 221, 222
- Bianchini, Bernardino, his work at Parma, 262
- Bianchini, Gian Francesco, his wood carvings at Parma, 262
- Bianchini, Luchino, his work at Parma, 262
- Biffi, Andrea, his works at Milan, 158
- Bigino, Giovanni di, his statuette of St. Proculus at Verona, 216
- Birago, Francesco, tomb of, 141

BON

- Birds, bas-reliefs of, at the Certosa, 125
- Bisantius, bishop, founds the duomo of Bari, 14
- Bitetto, basilica of St. Michael at, 40
- Bitonto, sculptures on the cathedral of St. Valentinian at, 35. Open loggia of the Palazzo Sylos at, 42
- Bittino, monument by, at Imola, 239
- Bizantius, Bishop of Trani, causes Nicholas the Pilgrim to be canonised, 28, *note*²
- Blancus, Gerardus, tomb of, 77, *note*⁶
- Boaterii, Bonincontro di, sepulchral slab of, at Venice, 186
- Boëtius, tomb of his wife Hælpis, 77
- Bohemund, the Norman, in Italy, 5. Sketch of his career, 23. His mother's Grave chapel erected to his memory, 23, 27. Anna Comnena's portrait of him, 24. At the battle of Doryclea, 25. Saluted Prince of Antioch, 26. His subsequent adventures and death, 26, 27
- Bologna il Vecchio, period in which he flourished, 239
- Bologna, fig-tree wood statue of Christ in San Giovanni a Monte at, 163. Monument of Taddeo Pepoli in San Domenico at, 180. The Gothic altar-piece in the church of San Francesco at, 183. Early sculpture at, 237. Terra-cotta pulpit at San Stefano, 237. And stone crosses at St. Petronius, 237. Early Bolognese sculptors, 238. Works of Pro-perzia de' Rossi, 240. Sculptors of the sixteenth century, 241. Works of Alfonso Citadella at, 246-248. Statuë of Pope Julius II. at, 246. Mortorio della Madonna at, 246. Tomb of Mondino de' Liucci at, 261
- Bolognese, Lodovico, bust of, at Bologna, 242
- Bolparo, the brothers, tomb of, at Padua, 222
- Bombasio or Bombace, Gabriele, his defence of Prospero Clementi Spani, 251, *note*¹
- Bon, Bartolomeo, head architect to the Senate of Venice, 175. His work at the Porta della Carta there, 187, 188. His Capella dei Mascoli and bas-relief on the altar, 188. Other works attributed to him, 189
- Bon, Giovanni, 187. His contract for building the Porta della Carta at Venice, 187
- Bon, Pantaleone, 187
- Bonanno, his famous leaning tower, 251
- Bonasuto or Bonafuto, his work on the façade of St. Petronius, at Bologna, 186
- Boniface IV., Pope, inscription from the tomb of, 75
- Boniface VIII., Pope, his tomb, 75, 76. Opening of his tomb, 76. Figure of, in Santa Maria Pregnantium, 76. His arms, 83. Tomb of, at Rome, 83. Colossal statue of, at Bologna, 238, 239, *note*¹

BON

- Boniface IX., Pope, statue of, at St. Paul's, Rome, 78
- Bonino da Campione, his probable work at Pavia, 109. His statue of Bernabo Visconti, 111. His tomb of Can Signorio della Scala at Verona, 111, 112
- Bonino da Campliglione, his monument of Can II. Signorio della Scala, 113. Tombs at Venice attributed to, 114, 183. His work at Verona, 215
- Bonomo de' Maffei, Pietro di, his work in Sta. Maria Maggiore at Bergamo, 161
- Borella, Francesco, a pupil of Brambilla, 158, *note*⁶
- Borromeo, San Carlo, causes many monuments at Milan to be taken down, 105
- Borromeo, Giovanni, Omodco's statue of, at Isola Bella, 133
- Botromile, Landulph, his bronze gates at the duomo at Salerno, 50
- Bovino, notice of the duomo at, 269
- Bragadino, Agostino, bust of, at the Academy at Venice, 212
- Bramante, Agostino di, or Bramantino the younger, his cartaceous draperies, 123. Introduces good drawing into Milan, 123, *note*³. His pupil, Bramante d' Urbino, 123, *note*³
- Bramante, Lazzari or Bramantino, 'l' Antico,' 118, *note*²
- Bramante d' Urbino, his master Agostino di Bramante, 123, *note*³
- Brambilla, Francesco, his position in the Veneranda Fabbrica of Milan, 158. His works and pupils, 158. His burial-place, 158, *note*⁵
- Brancacci, Cardinal, tomb of, 63
- Brancaccio, Fabricio, tomb of, in Santa Maria della Grazie, 71
- Breakspear, Nicholas (Pope Adrian IV.), his sarcophagus, 75
- Bregno, Antonio Giovanni (called Rizzo or Riccio), claims the introduction of the Renaissance style into Venice, 190. His study and taste, 190. His position at Venice, 190. His birthplace, 190, *note*³. His journey to Scutari, 190. Appointed head architect at Venice, 191. His subsequent life, 191. His skill, 191. His Adam and Eve, 192. His other works, 192
- Bregno, Lorenzo, 190, *note*², 207. His works, 209
- Brera, at Milan, statue of Gaston de Foix at the, 148. Monument to Lancinus Curtius at the, 148
- Brescia, architecture of the church of, at, 100. Worship of Santa Julia at, 100. Tomb of Bernardo Maggi at, 107, *note*¹. Ravaged by the French under Gaston de Foix, 146, *note*⁵.

BUR

- Brescian sculptors of the fifteenth and sixteenth century, 235, 236
- Bresciano, Prospero, his Moses of the Fountain de' Fermini at Rome, 235
- Breze, Paolo detto delle, candelabra at Verona attributed to, 219
- Briamonte, Captain, tomb of, at Venice, 207
- Brignole Franceschino da, his church dedicated to the Holy Trinity, 60
- Briolottus, his baptismal font at San Zeno at Verona, 213, 214. Period in which he flourished, 214, *note*³.
- Briosco, Benedetto, works on the façade of the Certosa, 131
- Briosco, Pietro, his work on the doors of St. Petronius at Bologna, 142, *note*⁴
- Briosco, M. Piero, his works, 225, *note*²
- Bronze casters, Byzantine, 32. Italian, 31.
- Barisanus of Trani, 33-35. Bronze-castings of Bernardino from Milan or Lugano, 150.
- Gates of San Celso, by Fontana, 158. Ornaments of the two pulpits in the cathedral of Milan, 158. The horses at St. Mark's, Venice, 165. The external gates of St. Mark's, Venice, 171. Works of Alessandro Leopardi, 204. Standard bases on the Piazza of St. Mark's, 206. Works of Vittor Camello, 207. Roccatagliata's statues of SS. George and Stephen, 209, *note*². The candelabra at San Stefano, the Salute, and San Marco, at Venice, 212. Works of Girolamo Campagna, 217, 218. Of Donatello at Padua, 220. Statue of Pope Paul II. at Perugia, 223. Vellano's bas-reliefs at Padua, 224. Works of Tiziano Minio and Danese Cattaneo at Padua, 230. Bust of Andrea Mantegna at Mantua, 232. Statue of Pietro Pomponazzo at Mantua, 234. Works of the brothers Gonzati at Parma, 262. Doors of the Lateran basilica at Rome, 263, and *note*¹. Gates of the Cappella del Santo at Padua, 268. The candelabrum at the duomo at Milan, 271
- Bru gnolo, Benedetto, tomb of, at Venice, 203
- Brunelleschi, his fortress modelled for Duke Filippo-Maria Visconti, 123
- Bubagnanus, Greek captain, his foundation of Troja, 16, *note*³
- Buccellano, Giovanni, Bishop of Grisopoli, 235
- Bucchianico, Alagni da, tomb of, 66, *note*¹
- Buono, Bartolomco, 189, *note*³
- Buono, Bernardino del, his work at the Palazzo del Té, 235
- Buono, Giovanni, da Bissone, his work at Parma, 261
- Buonvicino, Ambrogio, his works at Rome, 158, 159
- Burzoni, Martino, Reggian sculptor, 249, *note*²

BUS

- Busnate, Oprando da, his pulpit at Milan, 105
 Busti, Agostino, his works, 90, *note*³
 Busti, Agostino, surnamed Baubaja, 146. His reliefs at the Certosa, 134. His tomb of Gaston de Foix, 146, 147. Drawing of the design at South Kensington, 147. His monument to Lancinus Curtius, 148. His works in the duomo at Milan, 149. His monuments to Cardinal Marino Caracciolo and to Giovanni Andrea Vimercati, 149. His altar bas-relief, 149. His probable work on the Certosa, 149. Tomb by him at Isola Bella, 150
 Byzantine school, wide-spread influence of the, 5, *note*³, 6
 Byzantine style in architecture introduced into Italy, 95. Its influence in the works of the Maestri Comacini, 98. Causes and examples of Byzantine influence at Venice, 170

CACCAVELLO, Annibale, character of his works, 71

- Cædwalla, King of the West Saxons, his tomb in St. Peter's, 77
 Cæsar, Julius, bust of, on the monument of Bartolomeo Coleoni, 130
 Cæsars, bas-reliefs of the twelve, by Tomaso della Porta, 154
 Cagnone, Alessandro, Reggian sculptor, 249, *note*²
 Cairate, Giovanni da, his terra-cotta figures at the Certosa, 127, *note*³
 Cajazzo, Conte di, work of Maestro Antonio on the palace of, 262
 Calabroso, Bart., Reggian sculptor, 249, *note*²
 Caldara, Giacomo, death of, 64
 Calendario, Filippo, the Venetian architect, 173. His mysterious education as an artist, 173. Put to death, 174. The sculptures of the ducal palace probably his, 173, 174
 Calf, Adoration of the Golden, bas-relief of, at Padua, 224
 Calista, S., statuette of, in the Abazia, Venice, 189
 Calixtus, St., Bishop of Aquileja, his duomo at Cividale, 98
 Cambi, the brothers Jacobus and Galeantino de', their work at Bergamo, 162
 Camello or Gambello, Vittor, his powers of imitation, 207. His medals, 207. His marbles and bronzes, 207. His rhymes, 207. His other works, 207, *note*⁵
 Camilia, Porzia, her tomb in San Severino, Naples, 71
 Camino or Comino, Ferrarese sculptor, put to death, 243
 Campagna, Girolamo, his works at Venice and at Verona, 217. His bas-relief of Sant'

CAR

- Antonio at Padua, 217. Character of his work, 217, 218. Other works by him, 218, 268
 Campagna, Girolamo, the younger, his statue of Duke Federigo of Urbino, 218
 Campanile of the duomo of Trani, 28, *note*³
 Campi, Bernardino, his frescoes in the church of St. Sigismond, near Cremona, 163
 Campione. *See* Bonino
 Campionesi, their sculptures at Milan, 105. Notice of them, 105, 106. Their works at Modena, 106. Genealogical tree of them, 106, *note*¹
 Camponeschi, Beatrice, her tomb at Aquila, 46. Inscription on the tomb, 46, *note*⁴
 Camponeschi, lords of Aquila, 46. Their tombs, 46
 Can I., Signorio della Scala, his rule, 112. His tomb at Verona, 111, 112
 Can II., Signorio della Scala, his diminished territory, 113. His monument, 113
 Cana, Marriage at, bas-relief of the, at Milan, 151
 Candelabra, Paschal, at St. Paul's, Rome, 78. Paschal, in Santa Maria in Cosmedin, Rome, 83. Of Alessandro Leopardi, at the Academy at Venice, 206. Bronze, at San Stefano, the Salute, and San Marco, 212. The marble candlestick in the duomo at Verona, 219. The bronze Paschal candlestick at Sant' Antonio at Padua, 226. The marble pedestal for it, 230. Bronze candlestick in the duomo at Milan, 271. The so-called Gloucester candlestick at the South Kensington Museum, 271
 Cannæ, battle of, 4
 Canosa, duomo of San Sabino at, 22. Account of, 23, *note*.
 Canozio, Bernardino, his work at Ferrara, 209, *note*²
 Canozzi, Daniele di Bernardino, his work at Ferrara, 209, *note*²
 Cappello, Admiral Vittore, 208, *note*³. Statue of, at Venice, 208
 Capuano, architect of the castle of, 52, *note*²
 Caracciolo, Cardinal Marino, tomb of, at Milan, 149
 Caracciolo, Giosuè, Ciccione's monument to, 60
 Caracciolo, Ser Gian, 61. His tomb, 61
 Caradosso, escorts Francesco di Giorgio to Milan, 135
 Caradosso, Ambrogio, detto Foppa and del Mundo, his name according to Cellini, 144. His medals and goldsmith's work, 145. His gold pax at Milan, 145. Cellini's admiration of his works, 145. His golden inkstand, 145. His works in marble, 146. Three letters from him to Lodovico il Moro, 272
 Caraffa, Fra Bartolomeo, tomb of, at Rome, 88

CAR

- Caraffa, Cardinal Oliviero, statue of, at Naples, 162
- Caramanico, notice of San Tomaso del Monte or di Paterno at, 269
- Carbona, Melia da, memorial to, by Tommaso Lombardo, 160
- Carbone, Cardinal, his tomb, 62. Notice of him, 62, *note*¹
- Carelli, Marco, his tomb in the duomo of Milan, 119
- Cariboni, Alessandro, Reggian sculptor, 249, *note*²
- Cariboni, Giorgio, Reggian sculptor, 249 *note*²
- Carino, Giovanni, his busts of Andrea Navagno and Fracastoro at Padua, 230
- Carmagnola, treatment of, by the Duke of Milan, Filippo-Maria, 121
- Caroccio, invention of the, 103
- Carpi, tomb of Manfredo Pio at, 239
- Carrara, statue of San Bernardo Abate at, 218. Marble quarries of, 266. Carrarese sculptors, 266
- Carsoli, notice of the duomo at, 269
- Caryatides, gigantic, of Alessandro Vittoria at Venice, 211
- Casari, Lazzaro, his works at Bologna, 241
- Casignuola, Jacopo, his work at Rome, 158
- Casignuola, Tomaso, his work at Rome, 158
- Cassiano, Monte, in the Marca d'Ancona, crucifix in the church of, 41
- Cassino, Monte, bronze gates at, 32. Inscription on them, 32, *note*³
- Castaldi, Matteo, his work on the Campanile at Ferrara, 141, *note*⁵. His work on the duomo at Milan, 141, *note*⁵
- Castaldo, Cornelio, his verses in praise of Vittor Camello, 207. Camello's portrait medal of, 207
- Castel del Monte, description of the, 37, 38. Period of the construction of the, 49, 50
- Castellani, Lodovico, his works at Ferrara, 245
- Castello del due Torri, period of the construction of the, 50. Demolition of, 50, *note*¹
- Castello, Giovanni, Il Bergamasco, his work in the cathedral of Genoa, 161. His visit to, and death in, Spain, 161
- Castelnovo, Andrea dall'Aquila's sculptures on the triumphal arch at, 47. Architect of, 52, *note*². Triumphal arch at, 63, 64
- Castrucani, Castruccio, renders assistance to Galeazzo Visconti, 108. Plunders the villas near Florence, 108, *note*²
- Castro, Paolo di, and his son Angelo, monument to the memory of, at Padua, 224, 225
- Cattaneo, Danese, da Carrara, his bronze work at Padua, 230
- Catapan, the Greek, at Bari, 3. Revolt of Melo against him, 3

CHA

- Catharine of Austria, Duchess, her tomb at San Lorenzo, 59
- Cathedral, the, in San Clemente, Rome, 79. In the treasury of St. Mark's, Venice, 168. Legends connected with it, 168, *note*¹
- Cattedra, the, of the grotto of St. Michael, 13. Of the church of San Nicolo at Bari, 16. In the duomo of San Sabino at Canosa, 22
- Catherine, St., statuettes of, at Aquila, 48, 59. Bas-relief of, 63. Statuette of, on the sarcophagus of Medea Coleoni, at Basella, 129. Statue of, in the academy at Genoa, 152. Bas-relief of, in Como cathedral, 160. Statuette of, at Venice, 184. Bas-relief of, at Carpi, 239
- Cattaneo, Danese, da Carrara, his monument to the Doge Loredano, 217. Notice of him, 266, 267. His work at Venice, 267. His friendship with Tasso, 267. His literary works, 267. His sculptures, 267. His poetry, and a translation of a sonnet, 274
- Cavalli, Jacopo, the condottiere, tomb of, at Venice, 184
- Cavallini, Pietro, his crucifix at St. Paul's, Rome, 88
- Celestine V., Pope, his tomb at Aquila, 219
- Cellini, Benvenuto, his admiration of the works of Caradosso, 145
- Celso, San, at Milan, sarcophagus at, 101. Antonio Abbondio's heads at, 157. Fontana's works at, 157, 158
- Celtic ornament, 8
- Ceres, statue of, by Gugl. della Porta, 152
- Certosa, at Pavia, foundation of the duomo of the, 115, 117. Artistic interest of the, 117. The ground-plan and various parts of the, 118, *note*². Duke Filippo-Maria's great cloister, 120. Bas-relief of the Adoration of the Magi at the, 124. Wooden statues of Pantaleone, de' Marchi for the, 141, *note*⁵. Probable work of Bambaja at the, 149. Church of S. Andrea in the, 195
- Charity, statue of, at Naples, 61. Statuette of, on the sarcophagus of Bartolomeo Coleoni, 130. Bas-relief of, in the Baptistery at Parma, 260
- Charlemagne, his tomb in St. Peter's, 77. Alto-reliefs of the paladins of, at Verona, 215
- Charles V., Emperor of Germany, his demolition of the Castello del due Torri, 50, *note*². Statues, busts, and medallions of, by Luini at Madrid, 155, and *note*⁴. Coronation of, at Bologna, 241. Cittadella's wax medallion of, 247. Cittadella's bust of, 247
- Charles II. of Anjou, his duomo at Lucera, 40. Disappearance of his sarcophagus thence, 44. His effigy set against the wall, 44.

CHA

- Statue of, at Rome, 86. Figure of, on his widow's tomb, 54
- Charles VIII., King of France, his conquest of Naples, 253. His tomb at St. Denis, 253
- Charles Martel, King of Hungary, his gift to the church of Monte Vergine, 270
- Charles, Duke of Calabria, his church of San Martino, 53, 54. Figures of, 54, 57. His death, 56. His tomb in Sta. Chiara, 57
- Charon, bark of, bas-relief of the, at Verona, 229
- Chastity, bas-relief of, in the baptistry at Parma, 260
- Chiara, Sta., at Naples, architects of, 53. Monuments in, 54, *et seq.* Story of, 57.
- Chiara, Santa, figure of, 58. Bas-relief of, 59. Half-figure of, at Venice, 194. Statuette of, at Venice, 218, 236
- Chieti, silver statue in the duomo at, 40, *note*⁴. Portal of S. Benedetto at, 40. And of San Antonio Abbate, 41
- Chimera, the, as a Christian symbol, 100, *note*². Bas-relief of the, 100
- Chionia, St., statue of, at Friuli, 99
- Christ, bas-relief of, at the duomo at Ruvo, 29. At St. Andrea at Barletta, 35. At the cathedral at Atri, 39. At St. Michael at Bitetto, 40. On the shrine of San Bernardino, in Aquila, 47, 48. In the Capella di San Severino at Naples, 67, 68. Of the Baptism, at Monza, 97. At San Martino in Friuli, 98. At San Pietro di Civate, 100. At San Calimaro at Milan, 103. At Verona, 113. In the duomo at Milan, 118. On the tomb of San Lanfranco, 128. Of scenes in the life of, on the sarcophagus of Bartolomeo Coleoni, 130. At the Certosa at Pavia, 131, 134, 266. In the chapel of the Barromei on Isola Bella, 133. In the duomo at Como, 160. At Venice, 183, 199, 201. Of scenes in the life of, in the Giustiniani Chapel at Venice, 202. Of the Resurrection in the Frari at Venice, 202. And at Bologna, 247. In the Pellegrini Chapel at Verona, 216, 217. Of His descent into Limbo, on Ricci's candelabrum at Padua, 227. At San Cansiano at Padua, 229. At Sant' Antonio at Mantua, 231. At Carpi, 239. Of the Mysteries of His Passion in the duomo at Parma, 258. Of the history of His life in the Baptistry at Parma, 259, 260. At Genoa, 264, 265. In the duomo at Molfetta, 269
- , bust of, at Naples, 52
- , statue of, in the duomo at Milan, 140. Of wood, at Bologna, 163. In Sant' Anastasia at Verona, 267
- , statuette of, at Monza, 112. Common on

CLE

- Venetian tombs, 180. At Venice, 188. At Reggio, 250
- , mortorio of, in Sta. Chiara at Naples, 58. At San Satiro at Milan, 146. In the duomo at Ferrara, 245. At Modena, 252. Of wood, at Parma, 261
- , intaglio head of, by Properzia de' Rossi, 240
- , early representation of, on a cross at Bologna, 238. Dialogue with His mother on this Cross, 238. Rude early figure of, in St. Mark's at Venice, 169
- on the Cross. *See* Crucifix
- the Judge, bronze incised figure of, at Troja, 33. Bas-relief of, in the Baptistry at Parma, 259
- Christianus, Magister, 78. His monument to Cardinal Peter, 78
- Christina, St., statuette of, at Venice, 184
- Christopher, St., bas-relief of, near the entrance to the Academia, Venice, 172. Huge wooden statue of, at Sta. Maria dell' Orto, 186, *note*³
- Chrysogonus, St., statue of, at Friuli, 99
- Cibo, Cardinal, his patronage of Cittadella, 248
- Ciborium of Alfanus da Termoli at Bari, 14. Gothic, of Arnolfo del Cambio, 78. Of Niccolò di Angelo, 79. In San Clemente, at Rome, 78. In Santa Maria di Castello, at Corneto, 79. Origin of the ciborium, 79, *note*¹. That at San Giorgio in Velabro, 79, *note*¹. That of Santa Maria di Castello, at Corneto, 79. In the duomo at Genoa, 152. In the duomo at Parma, 262, *note*²
- Ciccarone, Alessandro, his additions to the fountain at Aquila, 45, *note*²
- Ciccione, Andrea, his works, 60
- Cippus of Publius Futilius, at Milan, 104, *note*⁴
- Circumcision, bas-relief of the, at Como, 159
- Cittadella, Alfonso, alias Lombardi, notice of, 245. His studies under one of the Lombardi, 246. His mortorio at Bologna, 246. Michel-Angelo's opinion and employment of him, 246. His mortorio della Madonna at Bologna, 246. Other works by him, 247. His death, 248
- Cividale, works of the Maestri Comacini at, 98
- Cividale, in Friuli, erection of the duomo of, 197
- Civitali, Matteo, his works in the duomo at Genoa, 265
- Clara, St., statuette of, at Venice, 184
- Clarello, Fra, notice of, 220. His works at Padua, 220
- Claribus, Antonio de, tomb of, 77, *note*⁶
- Clemency, figure of, 57

CLE

- Clement, St., statuette of, at Venice, 184
 Clement, fourth Pope, his relics at San Clemente a Casauria, 20. His representation on the doors of the church, 20, *note*³, 21
 Clement V., Pope, sends for Properzia de' Rossi at Bologna, 241
 Clemente a Casauria, San, 19. Foundation of, 19, *note*¹. Additions and restorations, 20. Portal sculptures, 21. Interior of the church, 22
 Clemente, San, church of, at Rome, 78. Marble works in, 78. The ciborium in, 78, 79, *note*¹
 Clementi Spani, Bartolomeo di, notice of, 249. His sons, 249. His works as a goldsmith, architect, and sculptor, 249
 Clementi Spani, Prospero, 249, 250. His works, 250. His reputation defended by the dramatist Gabriele Bombasio, 251, *note*¹
 Cock, the, as a Christian symbol, 10
 Colchas, temple of, on Mons Garganus, 13, *note*¹
 Coleoni, Bartolomeo, his chapel and monument, 129. Equestrian statue of, at Venice, 130, 204
 Coleoni, Medea, her monument at Basella, 129
 Colla, Francesco di Nicola da, his works at Padua, 230
 Coltellini, Girolamo, his works at Bologna, 241, 242
 Comacine style of architecture, 95. Origin of the name, 96
 Comacini, Maestri, origin and history of the, 97
 Como, Guglielmo da, employed at the Certosa, 127, *note*³
 Como, duomo at, 159. Work of various artists on the duomo, 159. The façade, 159
 Conforti, Giacomo Filippo, his tomb of Giovanni Buccellano, at Brescia, 235
 Constans I., Emperor, his diadem of pearls, 42, *note*¹
 Constantine the Great, his diadem of pearls, 42, *note*¹. Bronze bas-reliefs of the history of, at Venice, 229
 Contarini monument at Sant' Antonia at Padua, 207, *note*⁵
 Contarini, Gaspare, bust of, at Venice, 211
 Contarini, Tommaso, bust of, at Venice, 211
 Conti, Nicolò di, his work at Venice, 212
 Cornari, Catarina, her monument to her husband's memory, 185
 Cornaro, Marco, Doge of Venice, tomb of, 182. His answer to Giovanni Dolfin, 182, *note*⁵
 Cornaschi, Livio de', his work at Venice, 263
 Cortero or Cortesi, Stefano di, 209, *note*²
 Cosmati, works of the, 75, 81. Genealogy of the, 270
 Cosmati, Adeodatus, works of, 83

DAN

- Cosmati, Giovanni, his tombs at Santa Maria Maggiore and Santa Maria sopra Minerva, 75, *note*⁶. His other works, 82, 83
 Cosmati, Luca, his work in the duomo at Anagni, 83
 Cosmati, Pasquale, works of, 83
 Cosmography, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227
 Costanzo, Jacopo di, tomb of, 52
 Courage, bas-relief of, on Riccio's candelabrum at Padua, 227
 Cozzeno, Gallinus de, 150
 Cremona, Omodeo's shrine of the Egyptian martyrs at, 131, 132. Giacomo Portata's work on the portal of the cathedral of, 160, *note*³. Sculptors from, in the fifteenth century, 161. Work of Giovanni Gaspare Pedoni in the municipal palace, 162. Of Malojo in the duomo, 162. And of Tommaso Amici and Francesco Maja in the duomo of Cremona, 162. Platina's work on the stalls of the choir, 162. Frescoes at St. Sigismond, near Cremona, 163
 Cristina, S., statuette of, in the Abazia, Venice, 189
 Cristoforo Pedoni's Arca di Sant' Arcaldo in the duomo at Cremona, 162
 Cristoforo da Ferrara, Reggian sculptor, 249, *note*²
 Cristoforus, his medal portraits, 234
 Cross of Pietro Vannini, at Ascoli, 41. Stone crosses at St. Petronius at Bologna, 237. Ancient custom of setting them up at the junction of two or three roads, 237, *note*¹
 Crucifix of Lorenzo d'Ascoli, in the church of Monte Cassiano, 41. By Francisus Perrini, at Santa Maria Maggiore, 41. The miraculous, at San Domenico, 52. Of Pietro Cavallini, at Rome, 88. At San Calimaro, Milan, 103. Supposed to be by Antonio di Ferrara at Ferrara, 243
 Crucifixion, bas-relief of the, in the oratory of S. Venanzio, Rome, 91. Bas-relief of the, on the Sarcophagus of Bartolomeo Coleoni, 130. At the Certosa, 134. In the Scuola di San Girolamo at Venice, 211. In the duomo at Parma, 257, 258. In the duomo at Genoa, 264
 Crusade, the, 24
 Crusaders, new ideas of art brought back from the East by the, 6
 Cupid, Paolo Romano's statue of, 90
 Cupids, bas-reliefs of, at Urbino, 143
 Curtius, Lancinus, monument to, at Milan, 148
- D**ANDOLO, Andrea, tomb of, at Venice 181, 182. His monument to Sant' Isidoro, in St. Mark's, 182

DAN

- Dandolo, Simon, tomb of, 183
 Dante, tomb of, at Ravenna, 193. Discovery of his bones in 1865, 193, *note* ³
 Daverio, Pietro Antonio, his statues on the exterior of Milan Cathedral, 158
 David, statue of, on the duomo at Milan, 141, *note* ⁴. Bas-relief of, at Padua, 224
 Death as a crowned skeleton, ex-voto bas-relief of, 59, 60
 Decembrio, Pietro Candido, notice of, 120, *note* ¹
 Delfin, Andrea, bust of, at Venice, 263
 Demetrius, despot of the Morea, portrait of, 70
 Demugiano, Ludovico, his statue of Louis XII. of France, 139, *note* ³
 Dentone, Antonio, 207. His works at Venice, 208
 Dentone, Giovanni, of Padua, a pupil of Cristoforo Solari, 141. His works in the Cappella del Santo at Padua, 230
 Descent from the Cross, Santa Croce's, 70. Bas-relief of the, in the duomo at Milan, 118. On the sarcophagus of Bartolomeo Coleoni, 130. At the Certosa, 131. On a gold pax at Milan, 145. Group of the, by Tomaso della Porta, 154. By Begarelli, at Modena, 254, 255. Cost of the work, 255, *note* ¹
 Desiderius, King of the Lombards, his church of San Salvatore at Brescia, 100. And at San Pietro di Civitate, 100
 Diadems of pearls worn by the Greek Emperors, 43, *note* ¹
 'Dieu le veut,' the cry of, 5
 Dini, Pietro, his bronze work at Amatrice, 41
 Discalzi, Isabella, sculptress, 254, *note* ²
 Doctors of the Church, bronze symbols of the, in Milan Cathedral, 158
 Dolcebuono, Giovanni Jacopo, competes for the cupola of the duomo of Milan, 135. Notice of him, 135, *note* ²
 Dolfi, Giovanni, Doge of Venice, answer of the Doge Marco Cornaro to, 182, *note* ⁵. His tomb, 183
 Domenego da Como, his work in the cathedral of Ferrara, 160, *note* ³
 Domenic, St., bas-relief of, at Naples, 66, *note* ¹. Bas-relief of incidents in the life of, at Bologna, 248
 Domenico, Antonio di, da Ligorno or Ligiuno, 150
 Domenico, his intaglios and grotesques at Venice, 235
 Domenico, San, at Naples, miraculous crucifix at, 52. Tomb of Francesco Caraffa at, 66. Madonna and Child at, 68
 Domenico Maggiore, San, architects of, 52

ELE

- Domenigo di Bernardino, his work at Venice, 212, *note* ¹
 Donatello, his part in the tomb of Cardinal Brancacci, 63. His bronzes at Sant' Antonio at Padua, 220
 Donato, Maestro, his works at Sta. Maria in Cosmedin at Rome, 171
 Donato Mascella, Cola, his work in the gates of the duomo of Troja, 33, *note* ¹
 Donato, San, Bishop of Epirus, shrine of, in the duomo at Murano, 171. Difference between the size of the saint and his worshippers, 171, *note* ⁴. Journey of his bones from Cephalonia, 172
 Donato, Manno, tomb of, at Padua, 222
 Donelli, Palazzo, at Reggio, work of Bartolomeo di Clementi Spagni at the, 249
 Donnaincasa, his work in the pavement of Santa Maria di Castello, at Corneto, 85
 Donnino, Borgo San, work on the façade of the cathedral of, 260
 Doors of the church of San Clemente a Casauria, 20. Bronze, of Byzantine workmanship, 32. Works of Roger of Amalfi and Oderisius of Beneventum, 32, 33. And of Barisanus of Trani, 33. Of the duomo at Salerno, 50. Vine-wood doors of Santa Sabina, at Rome, 91. Of St. Mark's, Venice, 170. *See* Portal Sculptures
 Dorotea, S., statuette of, in the Abazia, Venice, 189. Intaglio head of, by Properzia de' Rossi, 240
 Doryclea, battle of, 25
 Dossale, marble, in the Cappella Salviati, at Rome, 91
 Dozza, Francesco, his work at Bologna, 242
 Draperies, cartaceous, origin of, 123. Of the Mantezza, 126, 127. Of Omodeo, 127, 132
 Drogo, Count, his tomb at Venosa, 44
 Durando, Guglielmo, his remarks on the symbols of the Evangelists, 10, *note* ⁵
 Durante, Guglielmo, Bishop of Capo Stillari, tomb of, at Rome, 82
 Durazzo, Maria, bas-relief of, at Naples, 58
 Durazzo, Carlo da, monument of, 59
 Durazzo, besieged by Bohemund, 26
- E**AGLE of St. John at Moscufo, 30
 Ecce Homo, bas-relief of an, on the sarcophagus of Medea Coleoni, 129
 Edward the Confessor, his shrine in Westminster Abbey, 80, 81
 Egyptian martyrs, shrine of the, at Cremona, 132
 Egyptians, decorations of their buildings, 8
 Eleanor, Queen, artists of the crosses of, 88
 Elena, Sta., at Venice, monument to the Count

ELE

- of Valtero and Arquato in the church of, 141, *note*⁵
- Elena, Sta., figure of, at San Giovanni e Paolo, at Venice, 208
- Eleonora of Aragon, Princess, journey of, to Ferrara, 244. Her reception there, 245. Her death, 245, *note*²
- Eleutherius, St., on the doors of the duomo of Troja, 33, *note*¹
- Elias, Archbishop, his discovery of the bones of St. Sabinus, 14, *note*²
- Elias, Archbishop, Abbot of the Benedictines, his tomb at Venosa, 44
- Elizabeth, St., figure of, in Sta. Chiara, Naples, 58
- Elysian Fields, bas-relief of the, at Verona, 229
- Emperors, Greek, diadems of pearls worn by the early, 42, *note*¹
- England, style and plan of the earliest churches in, 12, *note*²
- Enricaccio, Giovanni d', period in which he flourished, 239
- Enrico da Campione, his works at Modena, 106
- Enrico II. da Campione, his statuettes and work on the Ghirlandaja, at Modena, 106
- Entombment, Stacciato relief of the, in St. Peter's, Rome, 91. Bas-relief of the, on the sarcophagus of Bartolomeo Coleoni, 130. On Riccio's candelabrum at Padua, 227. At Verona, 229
- Envy, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227
- Epiphany, bas-relief of the, at Venice, 183
- Equestrian statue of Bartolomeo Coleoni, 130
- Este, Marquis Alberto d', statue of, at Ferrara, 244
- Este, Beatrice d', her tomb at Pavia, 138. Her energetic counsels, 139
- Este, Borso d', medal of, 245, *note*⁵
- Este, Costanza, d', her tomb at Padua, 221
- Este, Ercole d', Duke of Ferrara, statue of, 248
- Eustace, St., bronze figure of, at Trani, 34. Statue of, on the duomo at Milan, 140, *note*⁴
- Eustachius, Abbot, his ciborium in the church of San Nicolò, 15. His verses on the tomb of Archbishop Elias, 44
- Eustorgio, St., tomb of St. Peter Martyr in the church of, at Milan, 109
- Evangelists, meaning of the animal symbols of the, 10, *note*⁵. At the duomo at Ruvo, 29. On the pulpit at Pianella, 30. In the duomo of Salerno, 50. Statuettes of the, at Monza, 112. Ancient representation of the symbols of the, in St. Mark's, Venice, 168. Attri-

FAL

- butes of the, in Sta. Maria in Cosmedin at Rome, 171. Bronze symbols of the, in the duomo of Milan, 158. Alto-reliefs of the, at Venice, 184. Bas-reliefs of the, in the duomo at Treviso, 197, *note*¹. In the Cappella Maggiore, at Venice, 196. Terracotta statues of the, on the Grimani chapel, at Venice, 196. Alto-reliefs of the, in the Giustiniani chapel at Venice, 202. Statues of the, in San Giorgio Maggiore at Venice, 211. Symbols of the, at the duomo of Verona, 215. Early symbols of the, at Bologna, 237. Bas-reliefs of symbols of the, in the duomo at Parma, 258. And in the baptistry at Parma, 260. Statues of the, at Parma, 262
- Eve, bas-relief of, at the Certosa, 134. On the Ducal Palace at Venice, 177, 179. Statue of, at Venice, 192. Statue of, at San Giovanni e Paolo, Venice, 200. Citadella's figure of, at Bologna, 247. Bas-relief of, on the Trivulzi candelabrum, 272
- Expulsion from Paradise, bas-relief of the, on the Trivulzi candelabrum, 272
- Eyes of statues painted black, custom of, 110
- F**ABIUS, Albanus, his restoration of the statue of Heraclius, 43
- Façade of San Nicolò at Bari, 16. Of the duomo at Troja, 16. Of the duomo of Ruvo, 29. Of the basilica of St. Michael at Bitetto, 40. Of San Bernardino at Aquila, 41. Of the municipal palace at Sulmona, 42. Of the church of San Giovanni a Pappacoda, 62. Of Santa Maria di Castello at Corneto, 84. Of the church of San Pietro at Toscanella, 85. Of the duomo at Monza, 112. Of the Certosa, 125, 126, *note*², 131, 134, 242, 266. Of the monument of Bartolomeo Coleoni, 130. Of the cathedral of Como, 159. Of the library at Venice, 160. The two façades of the Ducal Palace at Venice, 175, 176, 192, 196. That of Sta. Maria dell' Orto, 189. Of St. Mark's, Venice, 189. Of the Scuola di San Marco, at Venice, 199. Of the Palazzo del Consiglio at Verona, 217. Of Corpus Domini at Bologna, 242. Of the duomo of Ferrara, 242. Of the Palazzo Donelli at Reggio, 249. Of San Giacomo at Reggio, 249. Of the duomo at Modena, 251. Of the duomo of Parma, 262. Of the duomo of Piacenza, 263. Of the duomo at Genoa, 264. Of the duomo at Cremona, 266
- Faith, statue of, 61. Bas-relief of, in the baptistry at Parma, 260
- Faliero, Marino, Doge of Venice, conspiracy of, 173. His death, 174

FAL

- Faliero, Vitale, Doge of Venice, sarcophagus of, at St. Mark's, 169
- Fame, figure of, at Milan, 156. Bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227. And at Verona, 229
- Fancelli, Luca, his residence at Mantua, 232
- Fassa de' Tito, Pietro, his work at San Lorenzo, Rome, 80
- Fasulo, Francesco, portrait medal of, 207, *note*³
- Federigo, Duke of Urbino, his palace at Urbino, 142, *note*⁶. Statue of, 218
- Felicità, St., figure of, in the Academy at Parma, 256
- Ferrandino, son of King Alfonso of Naples, portrait of, at Naples, 252, *note*⁵
- Ferrara, Castaldi's work on the campanile at, 141, *note*⁵. Tomb of Lorenzo Roverella at San Giorgio at, 143. Work of Bernardino Milano at, 150. Of Como artists on the duomo of, 160, *note*³. Of Piero of Lugano at, 161. Works of Pietro of Bergamo at, 161. Of Nicolò del Ficarolo at the duomo at, 213. Of Gabriele dei Frisoni at, 234. Early sculptors at, 242. The duomo of, rebuilt in the twelfth century, 242. Riot in the city, and murder of the podestà by the citizens, 244. Statue of the Marquis Alberto d' Este, 244. Journey of the Princess Eleonora of Aragon to Ferrara, 244. Mortorio at Ferrara by Guido Manzoni, 252
- Ferrari, Ambrogio, superintends the accepted models for the cupola of the duomo of Milan, 135
- Ferrari, Marco, detto da Gra or Agrate, his work at Milan and Parma, 150, 151
- Ficarolo, Nicolò del, his work on the duomo at Ferrara, 213. His works at the duomo at Ferrara, 242. The Vicus Arii and Vicus Arioli of the tenth and eleventh centuries, 242, *note*⁶. Supposed to be the sculptor of the bas-relief of the façade of San Zeno at Verona, 243
- Fieschi, Cardinal Guglielmus, his tomb at Rome, 86
- Fieschi, Cardinal Giorgio, monument of, at Genoa, 264
- Fieschi, Cardinal Luca, his monument of, at Genoa, 264
- Filarete, Antonio, his description of the Palazzo Vismara, 124, *note*²
- Filippino degli Organi, his tomb of Marco Carelli, at Milan, 119
- Filippo-Maria Visconti, Duke of Milan, his reign, 120. His patronage of the arts, 120, 121. His portrait in Vincenzo Foppa's painting at the Certosa, 124, *note*²
- Filotesio, Nicola, his work in San Bernardino

FRA

- at Aquila, 41. His paintings and sculptures, 41, *note*³
- Flagellation, bas-relief of the, on the sarcophagus of Bartolomeo Coleoni, 130
- Flight into Egypt, bas-relief of the, in the duomo at Milan, 118. Bas-relief of the, on the sarcophagus of Giovanni Borromeo, 133. In the baptistry at Parma, 260. At Genoa, 264
- Florence, endowment of the hospital of San Giovanni Battista at, 185, *note*³
- Flowers, bas-reliefs of, at the Certosa, 125. Of Ambrogio da Milano, at Urbino, 143.
- Foggia, palace of the Emperor Frederick II. at, 39.
- Foix, Gaston de, tomb of, at Milan, 146. His death, 146, *note*⁵. Statue of him at the Brera, 148
- Folengo, Teofilo, terra-cotta bust of, at Mantua, 233
- Foloso, Raffaele, his tomb at Padua, 223
- Follacrino da Lanciano, Pietro, his wheel window, 41
- Font, baptismal, in the duomo at Cividale, 98. Of Hugo da Campione, at Bergamo, 106. By Paolo de Garviis, in the duomo at Atri, 151. In San Zeno at Verona, 214
- Fontana, Antonio, his works, 157. His Madonna at San Celso, 157
- Fontanella, Sebastiano detto di Magistro, Mantuan sculptor, 235
- Fontevivo, Abbey of, monument of Guido Pallavieino in the, 261
- Foppa, Vincenzo, his painting of the laying of the corner-stone of the Palazzo Vismara, 124, *note*²
- Force, figures of, at Naples, 57, 62
- Fortitude, winged statue of, at Naples, 54. Statuette of, at Naples, 61, 66, *note*¹. At Milan, 111. Statue of, at Verona, 113.
- Fortune, frescoes of the vicissitudes of, at Milan, 113, *note*³. Window emblematical of the wheel of, at Verona, 214. Bas-relief of, at Milan, 272
- Foscari, Francesco, Doge of Venice, his death and burial-place, 188. His tomb, 188. Group of, on the Porta della Carta, 188, *note*²
- Fossani, Ambrogio, detto Il Borgognone, his work at the Certosa, 126, *note*²
- Fountain at Aquila, 45
- Fracastoro, Carino's bust of, at Padua, 230
- Francesco, Giovanni, period in which he flourished, 239
- Francesco Gonzaga, Duke of Milan, employs Jacopino da Tradate, 122
- Francesco, Maestro, his terra-cotta work at Parma, 262
- Francesco da Vico, his works, 53, 54

FRA

- Francione, holds the Isoletta Comacina against the Lombards, 96
- Francis, St., statuette of, at Aquila, 48. Bas-relief of, at Naples, 59. Statuette of, at San Celso, Mantua, 122, *note*³. Half-figure of, at Venice, 194. Statuette of, at San Giobbe, at Venice, 195. Bas-relief of, at Venice, 195. Statuette of, in the Ducal Palace at Venice, 207, *note*⁵. In the Redentore at Venice, 218. At Venice, 218. Bas-relief of, in San Francesco at Padua, 224. Figure of, in San Francesco at Modena, 255
- Franco, Nicolas, apostolic legate, tomb of, in the duomo at Treviso, 197, *note*¹
- Frederick II., Emperor of Germany, his taste in art, 37. Represented as Caesar, 37, *note*¹. His Castel del Monte, 37. His funeral procession, 38, *note*². His palaces at Lucera and Foggia, 39. His establishment of the Saracens at Lucera, 40, *note*². His patronage of art, 49. Statue of him on the Volturnus, 50. His foundation of the church of Sta. Maria Assunta at Altamura, 269
- Frederick Barbarossa, his humiliation of Milan, 103. Bas-relief portrait of him on the city gate, 104
- Free-masons, recognition of the free jurisdiction of the, by the Lombards, 97
- Fregella, Gio., his work on the duomo at Milan, 142, *note*⁴
- Frigeri, Francesco, decorations of the sepulchre of his family at Parma, 261
- Frisoni, Gabriele dei, his work at Ferrara, 234
- Friuli, tomb of Duke Pemone, at San Martino in, 98
- Fusina, Andrea da, his hostility to Omodeo, 136. To whom he is named associate, 136. A pupil of Cristoforo Solari, 141. His tomb of Francesco Birago, 141

GABBINATA, Ruffino, tomb of, at Reggio, 250

- Gabriel the Archangel, statue of, on the Ducal Palace at Venice, 176
- Gaddi, Gaddo, mosaics of, at Rome, 82, *note*³
- Gaetani, arms of the, at Anagni and Rome, 83
- Gaetani, Giulia, figure of, in St. Peter's, at Rome, 153
- Gaetani da Sermoneta, Giovanna, portrait of, at Rome, 153
- Galatina, tomb of Giovanni Antonio Balzo in the church of San Pietro in, 45
- Galeazzo I., Visconti, Lord of Milan, his quarrel with the Pope, 108. His fate, 108
- Galeazzo II., Visconti, poisons his brother Matteo, 110. His destruction of Giotto's frescoes, 110
- Galeotto, portrait medal of, 207, *note*⁵

GIO

- Galiolfi, Niccolò, his tomb at Aquila, 46, *note*²
- Gandolia, or Candolia, marble quarries of, given to the duomo of Milan, 115, 116
- Gargano, Monte, shrine of St. Michael on, 12. In the time of the Romans, 12, *note*. Bronze gates at, 32. Inscription on them, 32, *note*³
- Garviis, Paolo de, his altar in the duomo at Atri, 151
- Gates, bronze, 31, 32. Of San Celso, 158
- Genii, bas-reliefs of, at Padua, 224
- Genoa, ciborium of Giacomo and Guglielmo della Porta in the duomo at, 152. Work of Giovanni Castello in the cathedral of, 161. Work of Marcus Venetus in San Matteo at, 171. Early sculptures in the duomo at, 263. The old cathedral of San Siro at, 263, *note*². Character of the tombs and bas-reliefs in the duomo, 264. And other churches, 265. Causes of the poverty of sculpture at Genoa, 265
- Genseric, his destruction of works of art at Rome, 73
- George, St., bas-relief of, on the pulpit at Moscufo, 30. Bas-reliefs from an history of, 49. At Ferrara, 144. Bronze statue of, by Roccatagliata, 209, *note*². Bas-relief of, at Brescia, 236. At Carpi, 239
- Gerardus, Bishop of Troja, his completion of the duomo at Troja, 16
- Gerardus de' Castagnianega, his work on the Porta Romana, at Milan, 104, *note*²
- Geremia of Cremona, named as the sculptor of the sarcophagus of SS. Pietro and Marcellinus in the duomo, 162
- Ghirlandaja, the, at Modena, Enrico II. da Campione's work at, 106
- Ghisolfi, Ambrogio, his work on the duomo at Milan, 142, *note*³
- Ghisolfi, Giovanni Pietro, his ducal arms on the castle of Milan, 142, *note*³
- Giacco or Giachino, Giovanni, period in which he flourished, 209, *note*²
- Giacomo di Notar Nanni, his shrine of San Bernardino and Aquila, 47. Figure of, 48
- Giacomo degli Spagnuoli, San, tomb of the viceroy Don Pedro in the church of, at Naples, 67
- Giacomo, Gio. Ant. di, Reggian sculptor, 249, *note*²
- Gian Galeazzo Visconti, Duke of Milan, his treachery to his uncle Bernabo, 110. Becomes hereditary Duke, 115. Found the duomos of Milan and of the Certosa, 115. His two wives, 115, *note*². His power, and death, 119
- Giobbe, San, church of, at Venice, 195. Bas-relief of the saint in the church, 195
- Gioconda of Verona, Fra, his fortifications of the city, 197

GIO

Giorgio, Francesco, competes for the cupola of the duomo of Milan, 135. His honourable dismissal, 135, *note*³

Giotto, his works at Naples and Milan, 57. The *Incoronata* frescoes, 58, *note*¹. Invited to Milan by Azzo Visconti, 109. His frescoes there, 109, 110. And at Padua, 220

Giovanni in Venere, San, church of, near Lanciano, 18. Byzantine work in the, 18

Giovanni Capistrano, San, figure of, at Aquila, 48

Giovanni a Fonte, San, bas-reliefs in the chapel of, at Naples, 49

Giovanni a Carbonara, San, church of, at Naples, 60

Giovanni a Pappacoda, San, façade of the church of, 62

Giovanni Maggiore, San, baptism of our Lord in the church, at Naples, 68. Beheading of St. John at, 71

Giovanni, his work in Santa Maria di Castello, 79

Giovanni, his work at San Lorenzo extra Muros at Rome, 79

Giovanni, his work in San Pietro d'Alba, 84

Giovanni da Campione, his work in the church of Sant' Agostino at Bergamo, 107

Giovanni Visconti, his rule of Milan, 110

Giovanni da Milano, 118. Influence of Giotto upon his works, 118. His portal sculptures in the duomo at Milan, 118

Giovanni-Maria Visconti, Duke of Milan, his reign and death, 120

Giovanni degli Accurri, period in which he flourished, 239

Giovanni, Ferrarese sculptor, put to death, 243

Giovanni da Tosignano, Bishop of Ferrara, bronze medal of, 245, *note*⁵

Giovanni, Reggian sculptor, 249, *note*²

Giovanni, Maestro, his terra-cotta work at Parma, 262

Giovano, Veronese sculptor, 213

Gioventus, Veronese sculptor, 213

Giraldi, Bolognese poet, statue of, at Carrara, 248

Girolamo da Norcia, figure of, at Aquila, 41

Girolamo, Scuola di San, at Venice, architect of the, 211

Girolamo da Vicenza, his tomb of Pope Celestine V. at Aquila, 219

Giuliano, a Florentine, his work in the Cappella del Santo at Padua, 230

Giulio, Reggian sculptor, 249, *note*²

Giusta, Santa, in Aquila, portal of, 45

Giustina, Santa, statuette of, in Saut' Antonio at Padua, 208. Over the door of the arsenal at Venice, 218. Silver bust of, at Padua, 249

Giustiniani chapel, at Venice, sculptures in the, 201

GRE

Giustiniani, Orsato, 208, *note*³. His monument at Santa Eufemia, 208

Gmunden, Heinrich Adler von, claims of, as the first architect of the duomo of Milan, 116

God the Father, bas-relief of, 67. In San Gregorio at Rome, 91. In San Martino at Friuli, 98. Bronze half-figure of, in the duomo of Milan, 122. Bas-relief of, at Milan, 145. In the Frari at Venice, 202. Statue of, in the Ducal Palace at Venice, 207, *note*⁵. Bronze group of, at Venice, 218. Bas-relief of, in the Museo Patrio at Mantua, 232. At Reggio, 250

Godefroy de Bouillon and the Emperor Alexis, 24. At the battle of Doryclea, 25

Goes, Hugo Van der, his style, 123. His altarpiece for the hospital of Sta. Maria Nuova at Florence, 123, *note*¹

Gonsalvi, Cardinal Rodrigo, 82, *note*². Tomb of, at Rome, 82

Gonzaga family, emblems and crest of the, 233

Gonzaga, Federico, profile head of, at Mantua, 233

Gonzaga, Don Ferrante, bronze statue of, at Guastalla, 155

Gonzaga, Francesco, terra-cotta busts of, at Mantua, 233

Gonzaga, Guido, imperial vicar, bas-relief of, at Mantua, 231

Gonzaga di Aloisio, Guido, his bell at Sant' Andrea at Mantua, 234

Gonzaga, Lodovico, Marquis, profile head of, at Mantua, 533

Gonzaga, Luigi, elected captain of the people of Mantua, 231, *note*²

Gonzati, Giacomo, Filippo, and Damiano de', their bronze work at Parma, 262

Gothic architecture: the Gothic type of tomb common at Venice, 180, 182, *et seq.*

Goths, their destruction of works of art at Rome, 73. Their invasion of Italy, 94

Graces, bas-reliefs of the, at Milan, 149. Statues of the, by Gugl. della Porta, 152

Gradenigo, Bartolomeo, Doge of Venice, tomb of, 181, 182. Receives the ring of St. Mark, 182, *note*¹

Grandi, Vincenzo de', his works at Padua, 230

Grato, Ludovico, tomb of, in Ara Coeli, 92

Gratz, Johann von, appointed to build the cupola of the duomo of Milan, 135. His incapacity, 135

Grave chapel to Bohemund at Canosa, 23, 27

Gregorio, San, at Rome, marble dossale at, 91

Gregory the Great, Pope, his picture of Rome in his time, 73. His tomb in St. Peter's, 76

GRE

- Gregory V., Pope, his tomb, 75
 Gregory XI., Pope, tomb of, at Rome, 92.
 Bas-relief of his return from Avignon, 92
 Gregory, S., statue of, in S. Gregorio, at Rome, 91. Legend of his saving the soul of the Emperor Trajan by prayer, 178, *note*¹
 Griffins, bas-reliefs of, 100
 Grimani Palace, at Venice, style of the, 190, *note*¹
 Grimoaldus, Abbot, his restoration of the church of San Clemente a Casauria, 20
 Grimoaldus, King, his church of San Michele at Pavia, 101
 Gritti, Andrea, Doge of Venice, portrait medal of, 207, *note*³
 Grotto, St. Michael's, 12
 Guardia, Niccolò della, his works, 90, 91
 Guarino, the poet, his verses in praise of Pyrgoteles, 208
 Guarnieri da Capravia, Sibilius, period in which he flourished, 239. His tomb of Manfredò Pio, 239
 Guastalla, bronze statue of Don Ferrante Gonzaga at, 155
 Guglielmo II., Bishop of Troja, his church, 33. Bronze incised figure of, 33. Completes the duomo at Troja, 16. Notice of him, 16, *note*⁴. Heads a procession of the clergy to meet Roger II., 16, *note*⁴
 Guglielmus or Wiligelmus, takes part in the sculptures at San Zeno at Verona, 213. His work on the duomo at Modena, 213
 Guiamar III., Duke of Salerno, saved by Normans from the Saracens, 3
 Guido, his work in Santa Maria di Castello, 79
 Guido, Giovanni di, his pulpit in Santa Maria di Castello at Corneto, 84
 Guido da Lozza, Count, tomb of, at Padua, 221
 Guillaume le Normand, his rhymed version of the 'Physiologus,' 9, *note*², 10
 Guiscard, Robert, 23. His castle at 'le Haut Monte,' 37. His tomb at Venosa, 44. His attacks on Rome, 74

HATRED, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227

Helen, St., statue of, on the duomo at Milan, 140, *note*⁴. Bas-relief of the history of, at Venice, 229

Helpis, wife of Boëtius, her tomb, 77

Henry II., Emperor of Germany, his march into Italy, 4. Takes Troja, but returns to Germany, 4. His vision in the grotto of St. Michael, 13, *note*

Henry IV., Emperor of Germany, his attacks on Rome, 74

IOL

- Henry VII., of Luxemburg, Emperor of Germany, confirms the power of the Visconti at Milan, 107
 Heraclius, Emperor, statue of, at Barletta, 42, 48. Stories of its arrival in Italy, 43
 Hercules, statuette of, on the sarcophagus of Bartolomeo Coleoni, 130. Bas-relief of the labours of, at Venice, 198. Group of, with the Hydra, at Bologna, 247
 Heretics first burned at Milan, 105
 Heribert, or Aribert, Archbishop of Milan, his wealth and power, 103. His invention of the Caroccio, 103. Bas-relief of, 103, *note*⁵
 Hippolytus, St., his statue in the Lateran Museum, 75
 History, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 226. On Riccio's candelabrum at Padua, 228
 Hohenstauffen, art under the House of, 37
 Honorius, the Emperor, his tomb in St. Peter's, 77
 Honorius IV., Pope, his tomb, 77
 Hope, figure of, 57. Statue of, 61. In the cathedral of Genoa, 161. Bas-relief, in the baptistry at Parma, 260
 Horses, the bronze, at St. Mark's, Venice, 165
 Hubert, St., bas-relief in wood of, 66, *note*¹
 Ilugo da Campanione, his work at Bergamo, 106
 Humberto di Montorio, Archbishop, his monument to Pope Innocent IV., 53
 Humility, bas-relief of, in the baptistry at Parma, 260
 Humphrey, Count, his tomb at Venosa, 44
 Hungarians, the, at Pavia, 101

IDEA, Della,' bas-relief of the, the procession so-called, 102

Ilario, S., head of, at Parma, 266

Illario, Piero Giacomo, a Mantuan sculptor, 234

Incoronata frescoes, not painted by Giotto, 58, *note*¹

Incredulity, bas-relief of, 70

Innocence, small figure of a dove as, at Reggio, 250

Innocent IV., Pope, monument of, 52. His effigy, 53

Innocents, massacre of the, bas-relief of the, in the duomo at Milan, 118. On the sarcophagus of Giovanni Borromeo, 133. At Genoa, 264

Intaglios of Properzia de' Rossi, 240

Intarsia work of Antonio and Paolo Mola at Venice and Mantua, 234. Of Bianchini, father and son, at Parma, 262

Iolanthe, wife of the Emperor Frederick II., her tomb, 44

IOL

- Iolanthe of Aragon, figure of, on Queen Maria's tomb, 54. And on her husband Robert's tomb, 57
- Irene, St., statue of, at Frinli, 99
- Isaac, bas-relief of the sacrifice of, at Padua, 224
- Isabella, wife of the Emperor Frederick II., her tomb, 44
- Isabella, daughter of Charles VI. of France, married to Duke Gian Galeazzo Visconti, 115, *note*²
- Isaia da Pisa, his bas-reliefs on the triumphal arch of Alfonso of Naples, 65
- Isaiah, statuette of, in the duomo of Salerno, 50
- Isidoro, Sant', monument to, in St. Mark's at Venice, 182
- Isola Bella, monuments of the Borromei on the, 133. Tomb by Bambaja at, 150
- Italy, condition of Southern, in the eleventh century, 2. Visits of the Normans, and incursions of the Saracens, 3. Revolt of Melo, 3. Descent of the Emperor, 4. Establishment of the Normans in Apulia, 4. Condition of, under the Lombards, 97

JACOPO DA CAMPIONE, his works at Modena, 106

- Jacopo da Carrara, made Lord of Padua, 221
- Jacopo di Pistoja, his work at Parma, 261
- Jacopo di San Severino, statue of, 268
- James, St., statuette of, at Parma, 185. In the Giustiniani chapel at Venice, 201
- Januarius, St., bas-reliefs from the history of, 49. Statuette of, at Carpi, 239
- Jeremiah, statuette of, in the duomo of Salerno, 50
- Jerome, St., bas-relief of, 66, *note*¹. Mosaic of, 82. Statuette of, in the church of St. Sebastian, 161. At Venice, 198. In the Giustiniani chapel at Venice, 201. Statue of, at the Frari at Venice, 211. Figure of, in San Francesco at Modena, 255. Statue of, at Venice, 268
- Jesse, Stem of, bas-relief of the, at Genoa, 264
- Jews, how treated in Rome by Pope Paul IV., 158, *note*³
- Joanna I., Queen of Naples, 56. Her monument to her grandfather, King Robert, 56. Her character, 56. Tomb of her lover, Caracciolo, 61. Probable bust of, 51
- Joannes di Venetia, his work in Sta. Cosmedin at Rome, 171
- John, St., the Evangelist, meaning of the animal symbol of, 10, *note*⁵. Bas-relief of, in the duomo at Salerno, 50. And at San Lorenzo at Naples, 59. Statuette of, at

JUL

- San Domenico at Naples, 68. Statue of, in San Gregorio at Rome, 91. On the duomo at Milan, 140, *note*⁴. Bronze figure of, at Milan, 150. Statue of Tomaso della Porta, 154. At Rome, 159. At St. Mark's at Venice, 188. Figure of, in the Academy at Parma, 256.
- John, St., the Baptist, bas-relief of, at St. Andrea at Barletta, 35. In Santa Chiara at Naples, 58. At San Giovanni Maggiore at Naples, 71. In the duomo at Milan, 118. At the Certosa at Parma, 127. In the baptistry at Parma, 259, 260. At Carpi, 239
- , statue of, in St. Andrea in Barletta, 42. In St. Mark's at Venice, 197. In terra-cotta in the duomo at Ferrara, 245. In San Pietro at Modena, 255. In the Chiesa Votiva at Modena, 255
- , statuette of, at Aquila, 48. At San Celso at Mantua, 122, *note*³. At Venice, 198. By Tommaso Lombardo, 160. At San Stefano at Venice, 207. At Bologna, 242. In San Francesco at Modena, 255. In the Academy at Parma, 256.
- , head of, at Parma, 266
- John, St., the Bishop, statue of, at Ortona, 29
- John XXII., Pope, his quarrel with the Visconti, 107, 108
- Jonah, history of, in the church of Santa Maria in Lago, at Moscufo, 30. Bas-relief of, at Padua, 224
- Joseph, St., bas-relief of, at St. Leonardo, near Foggia, 39. Bas-reliefs from the history of, 49. Coloured figure of, in San Giovanni Decollato at Modena, 252. Bas-relief of, in San Teodoro at Genoa, 265
- Joseph of Arimathea, terra-cotta figure of, at Ferrara, 245
- Joseph of Arimathea, figure of, in San Francesco at Modena, 255. And at Sant' Agostino at Modena, 255
- Joseph, bas-relief of the patriarch, at Padua, 224
- Joseph and Potiphar's wife, bas-relief of, at Bologna, 241
- Jovian, the Emperor, his diadem, 43, *note*¹
- Judas, bas-relief of, in the Certosa at Pavia, 266
- Judgment, Last, bas-relief of the, in the Giustiniani chapel at Venice, 201
- Judith, statue of, on the duomo at Milan, 140, *note*⁴. Bas-relief of the story of, at Sant' Antonio at Padua, 226
- Julia, Santa, bas-relief of the martyrdom of, 100. Worship of, 100
- Julian, the Emperor, his diadem, 42, *note*¹
- Julius II., Pope, his war with France, 146.

JUP

- His defeat at Ravenna, 147. Statue of, at Bologna, 246
- Jupiter, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227
- Justice, winged statue of, 54. Figure of, 57. Statues of, 61, 62. Emblem typical of, 61. Statuette of, at Milan, 111. Figure of, at Cremona, 162. The sculptured column of, in the Ducal Palace at Venice, 177. Statuette of, at Venice, 181. Bas-relief of, on Riccio's candelabrum at Padua, 227. In the baptistry at Parma, 260
- L**ABOURERS in the Vineyard, bas-relief of the parable of the, at Parma, 259
- Ladislau, King, tomb of, 60. Notice of him, 60, *note*². Statue of, 61
- Lalatta, Giovanni, sepulchral slabs of, and his wife, at Parma, 262
- Lalle Count, of Aquila, his tomb, 46
- Lamb, Paschal, bas-relief of the, on Riccio's candelabrum at Padua, 227
- Lamberti, Niccolò di Piero di, his works at Milan, 119
- Lamberti, Ventura dei, period in which he flourished, 238
- Lanci, Guiscarda de', tomb of, at Bergamo, 107
- Landfranco, San, tomb of, near Pavia, 128. Notice of him, 128
- Landfrani, Jacopo, his Tuscan education, 179. His works at Venice and at Bologna, 179, 180
- Lascari, Gio. Ettore Maria, 208, *note*²
- Lateran, monumental relics at the, 77. Fires in the, 77
- Laurentius, Bishop of Sipontum, and the cave of Mons Garganus, 13
- Lavalongo, Federico, tomb of, at Padua, 222. Notice of, 222, *note*¹
- Lazarus, bas-relief of the raising of, at the Certosa, 134
- Lebretti, Cardinal Ludovico, his tomb at Ara Coeli, 92
- Leearo, Daniele, his work, at Genoa, 265
- Lecco, Angelina da, his Nativity at the Certosa, 127, *note*³
- Lecco, Antonio da, his terra-cotta figures at the Certosa, 127, *note*³
- Legname, Cristoforo del, his works, 209, *note*²
- Legnano, memorial of the, 103. Bas-reliefs of the, 104
- Leo the Great, Pope, his tomb in St. Peter's, 76
- Leo III., Pope, his churches, 74
- Leo X., Pope, statue of, at Rome, 242
- Leonard, St., bas-relief of, near the entrance to the Academia, Venice, 172. Church and

LOM

- monastery of, near Foggia, 38. Sculptures at, 39
- Leonas, Abbot, rebuilds the church of San Clemente a Casauria, 20. His representation on the doors of the church, 20, *note*³
- Leopardi, Alessandro, 204. His residence at, and banishment from, Venice, 204. His part in the statue of Bartolomeo Coleoni, 204. His bronze standard bases on the Piazza of St. Mark's, 206. His candelabra in the Academy, 206. His architectural works, 206. Date of his death, 206
- Leuti, Pellegrino de', Luini's treatment of, 154, *note*⁴
- Levite, bas-relief of a, in the baptistry at Parma, 260
- Life, human, bas-relief, in the baptistry at Parma, representing, 259, *note*¹
- Lion, the, as a Christian symbol, 10. Notion of his effacing his footsteps, 10, *note*³
- Lion of St. Mark at Moscufo, 30. At Bitonto, 36
- Lion, stone, by Vassalletto at Rome, 83. Winged, of Pietro Lombardo, at Ravenna, 194. Lions supporting the columns of the cathedral at Parma, 261
- Lionardo, his works at Rome, 158
- Lioni, Leone, his birthplace, 154. His style and character, 154. His style and character, 154. His residence at Brussels, 154. And in Spain, 155. His works, 155. Returns to Milan, 155. His works in Italy, 155. Director of the mint at Milan, 156
- Lioni, Pompeo, 156. His residence and works in Spain, 156. Character of his work, 156, 157
- Liucci, Mondino de', tomb of, at Bologna, 261. Bas-relief of him and his scholars, 262
- Locate or Donati, Gio. Ambrogio de', his work in the duomo of Milan, 142, *note*⁴
- Loches, captivity of Lodovico il Moro in the castle of, 139
- Lodovico Sforza, il Moro, Duke of Milan, opposes the appointment of Johann von Gratz, 135. Tomb to the memory of his wife, 138. His escape from Milan, and captivity, 139. His death, 139. His patronage of art and letters, 140. Three letters from Caradosso to, 272-274
- Lomazzo, Alvisio, his work on the duomo of Milan, 142, *note*³
- Lombard style of architecture, 95
- Lombardi, notice of the, 192. Anonymous marbles attributed to them, 200. The two families of Lombardi and Ferrara, 200, *note*³
- Lombardi, Santi, sculptures in the Giustiniani chapel, at Venice, attributed to, 201
- Lombardo, Antonio, 192. His quarrel with

LOM

- Leopardi, 197, *note*⁵. His works, 198, 200. Character of his style, 200. His residence at Ferrara, 200. His death, and descendants, 200, *note*³
- Lomhardo, Giulio, 192
- Lomhardo, Martino, 192
- Lombardo, Pietro, notice of him, 192, 193. His church of Santa Maria de' Miracoli, 193, 194. His tomb of Dante, 193. His S. Apollinare and a winged lion at Ravenna, 194. Various work attributed to him, 195. His claims to be the pioneer of the Renaissance style in Venice, 190. Appointed chief architect at Venice, 196. His works at Treviso, 196, 197. His duomo at Cividale, in Friuli, 197. His part in the tomb of Pietro Mocenigo, 198. His statuettes, 198
- Lomhardo, Tommaso, his works at Venice, 160
- Lombardo, Tullio, his works, 90, *note*³, 192. His style, 198. His work at Padua, Venice, and Ferrara, 198, 199. His burial-place, 200, *note*¹
- Lombardy, condition of art under the Goths of, 94. Rule of the Lombards, 96. And condition of Italy at this period, 97. Influence of Queen Theodolinda, 97
- Longhi, Giacomo Scilla, his bas-reliefs in the Abbey church of Nonantola, 159
- Longinus, statue of, on the duomo at Milan, 140, *note*⁴
- Loredano, Paolo, tomb of, at Venice, 182. His services to the Republic, 182
- Loredano, Lionardo, Doge of Venice, has-relief of, 201. His cultivation of the worship of the Virgin, 201, *note*¹. Profile head of, on one of the standard bases on the Piazza of St. Mark's at Venice, 206. Campagna's statue and tomb of, at Venice, 217. Tomb of, 267
- Lorenzo d' Ascoli, his crucifix in the church of Monte Cassiano, 41
- Lorenzo, San, at Naples, tomb of Duchess Catharine of Austria at, 59
- Lorenzo, San, bas-relief of the martyrdom of, in the duomo at Genoa, 264
- Loreto, works of Varignana di Bologna at, 242
- Louis II., Emperor of Germany, conveys the relics of St. Clement to, and founds the church of San Clemente a Casauria, 19, 20. His representation on the doors of the church, 20, *note*³. And on the architrave, 21
- Louis XII., King of France, takes Milan, 139. Statue of, by Ludovico Demugiano, 139, *note*³
- Louis, St., of Toulouse, his figure, on his mother's tomb, 54. Statuette of, 59

MAD

- Lucera, palace of the Emperor Frederick II. at, 39. Duomo of Charles II. at, 40. Establishment of the Saracens at, 40, *note*². Disappearance of the sarcophagus of Charles II. from, 44
- Luchino Visconti, his rule of Milan, 110
- Lucia, Sta., statue of, on the duomo at Milan, 140, *note*⁴. Bas-relief of, in Como cathedral, 160
- Luciano da Lausana, architect of the Ducal Palace at Urbino, 142, *note*⁶
- Ludovico of Aquila, his tomb, 46
- Ludovico Sforza, Duke of Milan, presides at the competition for the cupola of the duomo of Milan, 135
- Lugano, artists from, in the fifteenth century, 161
- Lugano, Galeazzo de, his work at Padua, 161
- Lugano, Stefano de, his work on the duomo at Milan, 161
- Luigi, Cardinal, tomb of, at Bergamo, 106
- Luke, St., meaning of the animal symbol of, 10, *note*⁵. The ox of, at Bitonto, 36
- Lupi, Bonifazio di, Marchese di Soragna, chapel at Padua built for, 185. Notice of him, 185, *note*³. Statuettes of him and his wife, 185. His tomb, 185. His works at Florence, 185, *note*³
- Lupi, Ugoletti, tomb of, at Saragna, 261
- Lysippus, his medal portraits, 234

MADONNA. See Mary, the Virgin

Madonna and Child at San Bernardino at Aquila, 41. Bas-reliefs of the, at Santa Maria, at Toscanella, 86. At Santa Maria di Beltrade, at Milan, 102. At Milan, 114. At San Gregorio at Rome, 91. In the Certosa at Pavia, 124, 125, 127. At Ferrara, 144. Group of, with St. John, in the church of St. Sebastian, 160. Bas-reliefs of, in the Carmine Church, Venice, 172. And near the entrance to the Academia, 172. Statuettes of, common on Venetian tombs, 180, 182. In San Felice, 185. Group of the, in wood, at Pavia, 186. At Sta. Maria dell' Orto, 186. Statue of, in St. Mark's, Venice, 197. Bas-reliefs of the, on the Ducal Palace at Venice, 200, 201. Alto-relief of the, in the duomo at Verona, 215. Group of, at San Giorgio Maggiore at Venice, 218. Bas-reliefs of, in bronze, at Padua, 224. In Sant' Antonio at Padua, 221, 222. Bas-relief of, at Sant' Antonio at Mantua, 231. At Brescia, 236. At Carpi, 239. Statue of, in the Chiesa Votiva at Modena, 255. Figure of, in the Academy at Parma, 256. Group of the, on the Campanile at Borgo San Donnino, 261. Bas-

MAD

- reliefs of the, at Genoa, 264. And on the Trivulzi candelabrum, at Milan, 272
- Madonna della Misericordia on the Ponte del Paradiso, at Venice, 172. And at Sta. Maria dell' Orto, Venice, 172. Statuette of, in the Abazia, Venice, 189
- Maffeo, Reggian sculptor, 249, *note*²
- Maffiolo or dei Massioli, Alberto, his bas-relief over the Lavatojo dei Monaci, 126, 127. His work at the Certosa at Pavia, { 266. Appointed capo maestro at Cremona cathedral, 266. Resides at Parma, 266
- Maggi, Bernardo, tomb of, at Brescia, 107, *note*¹
- Magi, Adoration of the, at St. Leonardo, 39. Bas-relief of the, in San Martino, at Friuli, 98. In the Certosa, 124. On Riccio's candelabrum at Padua, 227. At Bologna, 248
- Maglione, period in which he flourished, 52, *note*²
- Majano, Benedetto da, his work in the church of Monte Oliveto, 63
- Majano, Giulio da, his portal of Santa Barbara, at Naples, 63
- Majo, Francesco, his work in the duomo of Cremona, 162
- Majorca, Ferdinando, his tomb in San Severino, 71
- Malegazzi monument at Reggio, 249
- Malojo, Gio. Battista, named as the sculptor of the sarcophagus of SS. Pietro and Marcellino, at Cremona, 162
- Malta, Knights of, 89, *note*¹. Church of, at Rome, 89
- Malvito, Tommaso, his statue of Cardinal Oliviero Caraffa at Naples, 162
- Manno, his colossal statue of Pope Boniface VIII. at Bologna, 238. Paintings attributed to him, 238, *note*⁶
- Mantegazza, the, similarity between the reliefs of, and the school of Van Eyck, 123. Their work in the Certosa, 125, 126. Their merits and defects, 126
- Mantegazza, Antonio, notice of, 125. His work at the Certosa, 125, 126. His death, 127
- Mantegazza, Antonio (son of the preceding), at work at the Certosa, 127
- Mantegazza, Cristoforo, notice of, 125. His work at the Certosa, 125. His death, 126
- Mantegna, Andrea, his residence at Mantua, 232. His birthplace and burial-place, 232. Bust of him at Mantua, 232. His will, 233, *note*¹. Another bust of him at Sant' Andrea, 233, *note*²
- Mantova, Alfonso di, his bronze statue of Pietro Pomponazzo at Mantua, 234. Notice of, 234, *note*⁷

MAR

- Mantova, Bernardino di, his work in the Ducal Palace at Venice, 192, *note*²
- Mantova, Domenico di, his work in the Ducal Palace at Venice, 192, *note*²
- Mantua, work of Jacopino da Tradate in San Celso at, 122, *note*³. Giovan Battista's crucifix in the duomo at, 218. Virgil elected Prince of Mantua, 231. Statue and alto-relief of the poet at, 231. Anonymous sculptures at, 231. Bust of Mantegna at, 232. Bas-relief in the Museo Patrio at, 233. Various works of the fifteenth and sixteenth centuries at, 233-235
- Mapolinis, Gio. Ant. de', his work on the duomo of Milan, 142, *note*⁴
- Marcantonio, bust of, at the Academy at Venice, 212
- Marcellino, S., patron saint of Cremona, his tomb, 132
- Marcello, Jacopo, 202, *note*¹. Tomb of, 202
- Marchi, Pantaleone de', his work at the Certosa at Ravia and at the duomo of Milan, 141, *note*⁵
- Marco, San, in Aquila, portal of, 45
- Marco da Caupione, the first architect of the duomo of Milan, 116
- Marcus Aurelius, the Sormanni's work on the base of the statue of, at Rome, 265
- Marcus Romanus, his statue of St. Simeon the Prophet, 87
- Marcus Venetus, his work in San Matteo at Genoa, 171
- Marescotti, Galeazzo, medal of, 242, *note*⁵
- Marescotti, Antonio, his medallion work, 245. His best medals, 245, *note*⁵
- Margaret of Bavaria, profile head of, at Mantua, 233
- Margaret, St., Bas-relief of, at Carpi, 239
- Maria, Santa, in Lago, at Moseufo, pulpit in the church of, 29
- Maria, Santa, church of, at Toscanella, 85. Sculptures in the, 86
- Maria Antica, Santa, at Milan, tomb of Cane della Scala in, 112
- Maria d' Arbona, Santa, marble work in the church, 36. Endowment and occupation of, 36, *note*²
- Maria di Beltrade, Santa, at Milan, bas-relief of the eighth century at, 101
- Maria di Castello, at Corneto, Santa. Work of Nicolaus and Rainerius on the façade of, 84
- Maria di Colemaggio, Santa, in Aquila, portal of, 45
- Maria in Cosmedin, Sta., at Rome. Works of Venetian sculptors in, 171
- Maria Domna Regina, Sta., foundation and endowment of, 54
- Maria della Grazie, Santa, Madonna and Child

MAR

- in the church of, at Naples, 68. Bas-relief of Incredulity in, 70
- Maria della Grazie, Sta., at Pavia, tomb of Beatrice d' Este at, 138
- Maria Maggiore, Santa, work of Franciscus Perrini on the portal of, 41
- Maria Maggiore, Santa, tombs in, at Rome, 82. Tombs of Clement V. and Paul V. at, 159
- Maria Maggiore, Santa, at Bergamo, pulpit at, 106. Tomb of Cardinal Luigi at, 107
- Maria sopra Minerva, Santa, tombs in, at Rome, 82
- Maria de' Miracoli, Santa, church of, at Venice, 194, and *note* ²
- Maria Paganica, Santa, in Aquila, portal of, 45
- Maria in Trastevere, Santa, monuments of Cardinals Stefaneschi and Philipp d'Alençon in, 89. Monumental works of Gian Cristoforo Romano in, 90
- Maria della Valle, Santa, portal statues of the church of, 99
- Maria, Queen, widow of Charles II. of Anjou, monument of, at Sta. Maria Domna Regina, at Naples, 54
- Maria of Austria, Duchess of Calabria, figure of, on the tomb of King Robert, 57
- Maria, Duchess of Durazzo, figure of, in Santa Chiara, 58
- Maria, niece of the Emperor Honorius, her tomb, 77
- Martini, Bartolomeo, monument of, at Parma, 151
- Martino, pupil of Luini, his master's treatment of him, 154, *note* ⁴
- Mark, St., meaning of the animal symbol of, 10, *note* ⁵. The lion of, at Moscufo, 30. And Bitonto, 36. Statue of, at St. Mark's, Venice, 188. Recovery of the body of, 169, 172. The ring of, brought to the Doge Bartolomeo Gradenigo, 172, 182, *note* ¹. Statuette of, at Venice, 184. Bas-relief of, at the Scuola di San Marco, Venice, 199. Statuette of, in the Redentore at Venice, 218
- Mark's, St., at Venice, harmony of its details despite its incongruous elements, 165. Ancient cathedra in, 168. Rebuilt by Byzantine artists, 168. Tombs in, 168, 169. The columns in the piazetta, 170
- Mars, statuette of, on the sarcophagus of Bartolomeo Coleoni, 130
- Marsyas, bas-relief of, 69, 70
- Marta, Santa, church of, at Naples, 60
- Martin V., Pope, his visit to Milan, 121. His statue in the duomo there, 121. Inscription on it, 120
- Martinengo, tomb of, at Brescia, 236
- Martino, Giovanni, da Fiesole, his works at Venice, 176, *note* ¹

MAS

- Martino, Maestro, his statue of the Doge Francesco Dandolo, at Venice, 182, *note* ⁴
- Martino, Pietro di, his triumphal arch at Castelnovo, 64, 141, *note* ⁵
- Martyrium, the, at San Clemente, Rome, 79
- Mary Magdalen, St., statuette of, on the sarcophagus of Medea Coleoni, at Basella, 129. Figure of, in San Francisco at Modena, 255. In a corridor at Modena, 255. Statue of, in Sta. Maria del Carmine, 255
- Mary, the Virgin, bas-relief of, in the duomo at Ruvo, 29. In the Ognissanti church at Trani, 29. At St. Andrea in Barletta, 35. At the cathedral at Atri, 39. At the basilica of St. Michael at Bitetto, 40. Of Franciscus Perrini, 41. Of Pietro Dini, at Amatrice, 41. At the shrine of San Bernardino at Aquila, 47, 48. In Sta. Chiara at Naples, 58. In San Lorenzo at Naples, 59, 63. At the duomo at Naples, 62. In the Chapel of San Severino at Naples, 67. At San Aniello at Naples, 68. In Monte Oliveto at Naples, 68. In the duomo at Milan, 118. On the sarcophagus of Giovanni Borromeo, 133. In the Frari at Venice, 202. At Santo Stefano at Venice, 203. In San Teodoro at Genoa, 265. Of the meeting of Mary and Elizabeth at Friuli, 99. And at Genoa, 264. Of the Death of the, at Venice, 181, 183. Of the Coronation of the, at Bologna, 184. Of the Life of the, at Venice, 202
- , statuette of, at Santa Maria Antica at Milan, 112. At San Celso at Mantua, 122, *note* ³. On the sarcophagus of Medea Coleoni at Basella, 129. In Como Cathedral, 159. At Venice, 184, 207. In Begarelli's Descent from the Cross, at Modena, 255
- , statue of, at Monte Oliveto at Naples, 69. At San Celso, 157. At St. Mark's at Venice, 188. At the Frari at Venice, 188. In bronze, on the Palazzo del Consiglio at Verona, 217. Coloured figure of her in San Giovanni Decollato at Modena, 252
- , altar-group of the, with angels and saints, at San Pietro at Modena, 255, *note* ². The Madonna di Constantinopoli, 242
- , half-figure of, at Venice, 194
- , intaglio head of, by Properzia de' Rossi, 240. Head of, at Parma, 266
- , mortorio of, at Bologna, 246
- Massegne, delle, Giovanni Bindo, detto, period in which he flourished, 239
- Massegne, Jacobello and Pietro Paolo delle, their Tuscan education, 179, 183. Their Gothic ancona in the church of San Francesco at Bologna, 183. Their works at Venice, 184. Works attributed to them, 184
- Massegne, Paolo delle, his originality and

MAS

- fertility of invention, 184, 185. His works at Venice and elsewhere, 184, 185
- Massilio da Carrara, Lord of Padua, 221, *note* ³
- Mastino di Giovanni da Bergamo, his work at Sant' Antonio at Padua, 230
- Mastino II., Signorio della Scala, his rule, 113. His tomb at Verona, 113
- Masuccio I., architect and sculptor, account of him and his works, 52
- Masuccio II., his part in the church of San Lorenzo at Naples, 52, *note* ². His works, 53. Obscurity respecting him, 59
- Matteo I., Visconti, Imperial Vicar of Milan. *See* Visconti
- Matteo II., Visconti, Duke of Milan. *See* Visconti
- Matteo II., Acquaviva, his imprisonment, 151. Altar at Atri erected by his wife, 151
- Matteo da Campione, his probable work at Pavia, 109. His equestrian statue of Bernabo Visconti, 111. Becomes architect of the duomos at Monza and Milan, 111. His façade at Monza, 112. His pulpit, 112
- Matthew, St., meaning of the animal symbol of, 10, *note* ⁵. Angel symbolic of the Evangelist at Bitonto, 36. In the duomo of Salerno, 50. Statuette of, 68. Mosaic of, 82. Emblem of, at Venice, 189
- Mazzoni, Guido, character of his works at Modena, 252. His mortorio in San Giovanni Decollato, 252. His subsequent history, 252, *note* ³. His mortorios at Naples and Venice, 252, 253. His honours, 253. His tomb of Charles VIII. at St. Denis, 253. His return to Modena, 254. His wealth, 254. His death, 254
- Medals, portrait, by Pisanello and his pupils, 216
- Medici, Giovanni Angelo, his reign and burial-place, 156, *note* ¹
- Medici, Giovan Giacomo de', Marquis of Melegnano, bronze monument to, in the duomo at Milan, 156
- Melchiorre da Faenza, Maestro, his work on Corpus Domini at Bologna, 242
- Melfi seized by the Normans, 5
- Melo, his revolt against the Greek Catapan, 3. His defeat and death, 4
- Memo, Messer Donato, his votive offering in the duomo of Murano, 171
- Meuegauti, Alessandro, period in which he flourished, 242
- Meneganti, Tiberio, period in which he flourished, 242
- Merliano, Giovanni, da Nola, his work on the arch at Castelnuovo, 65. Notice of him, 65. His master Aniello, 65. His works, 66, 67
- Michael, St., grotto of, 12. Statue of, at San

MIL

- Pietro a Majella, at Naples, 68. Statuette of, in the Giustiniani chapel at Venice, 201. Statue of, on the Ducal Palace at Venice, 176, 177. In the duomo at Mantua, 232.
- Michel-Angelo, statue of St. Michael attributed to, 13, *note* ³. His style copied by the Milanese artists, 152. His opinion and influence on Citadella, 246.
- Michele, Fra, Carmelitano, period in which he flourished, 239
- Michelozzo, his part in the tomb of Cardinal Brancacci, 63. His work in the Palazzo Vismara, at Milan, 124
- Michieli, Domenico, Doge of Venice, brings the columns of the piazzetta of St. Mark's from the Holy Land, 170
- Michieli, Vitale, Doge of Venice, sarcophagus of, at St. Mark's, 169
- Milan, barbarity of the Goths in, 101. Neglected by the Lombards, 101. Early sculptures at, 101. Regenerated by Archbishop Anspertus, 102. Indifference of the Archbishops to the arts in the city, 102. Invention of their Caroccio, 103. Memorial and bas-reliefs commemorating the battle of Legnano, 103, 104. Monuments at Milan in the fourteenth century, 105. Heretics first burned at, 105. Heretical sects at, early in the thirteenth century, 105. Condition of, in the first half of the fourteenth century, 107. Foundation of the duomo of, 115. Date of its commencement, 116, *note* ². The first architect, 116, and 116, *note* ³. State of the Dukedom after the death of Gian Galeazzo, 120. Reigns of Giovanni-Maria and Filippo-Maria, 120. Overthrow of the Visconti, and formation of the republic, 120, *note* ¹, 121. The new school developed at Milan in the beginning of the fifteenth century, 122. Tuscan artists at, 123. Work of Brunelleschi, in the duomo, 123, 124. Adornment of the Palazzo Vismara by Michelozzo, 124. Fresco of the Lord's Supper in the convent of Santa Maria della Grazie, 124. Competition for the cupola of the duomo, 135. The city taken by Louis XII. of France, 139. Condition of the arts in Milan under Lodovico il Moro, 140. Works of Solari in the duomo of, 140. A new model made for the cupola of the duomo, 140. Various sculptors attached to the duomo, 141. Gold pax by Ambrogio Caradosso at, 145. Mortorio by the same master in San Satiro, 146. Statue of Gaston de Foix at the Brera, 148. Works by Busti in the duomo, 149. Works of Marco d'Agrate in the duomo, 150, 151. The church of the Madonna di Saronno near, 154. Frescoes of Luini in the, 154. Tomb

MIL

- of Giovan Giacomo de' Medici in the duomo, 156. Battista l'Asconino's statues on the exterior of the duomo, 157. Biffi's work on the pulpits of the duomo, 158. Statues of Daverio and Basgape, on the exterior of the duomo, 158. Analogies between the Milanese and Venetian sculptors, 182. Terra-cotta ancona of Anzolino da Brescia at, 235. The bronze candelabrum in the duomo at, 271
- Milano, Ambrogio or Ambrogino da, his work at the Ducal Palace at Urbino, 142. His tomb of Lorenzo Roverella, 143
- Milano, Bernardino da, his work at Ferrara, 150
- Milano, Cristoforo, son of Ambrogio, 143, *note* ²
- Milano, Lucchino da, his façade of the duomo at Como, 159
- Milano, Maffeo da, his work at the duomo at Milan, 141, *note* ⁵
- Minello, Antonio, his work at Sant' Antonio at Padua, 230
- Minello da Bardi, Giovanni, his works at Padua, 230
- Minio, Tiziano, di M^o Guido, his bronze work at Padua, 230
- Minutolo, Cardinal Enrico, his church of San Giovanni a Pappacoda, 62. Figure of him, 62. His tomb, 62. His burial-place, 62, *note* ²
- Minutolo, Filippo, his burial-place, 62, *note* ²
- Mirobello, park of, 117, *note* ¹
- Mocenigo, Giovanni, Doge of Venice, tomb of, 200
- Mocenigo, Pietro, Doge of Venice, tomb of, 198. His military renown, 198
- Mocenigo, Tomaso, Doge of Venice, proposes the reconstruction of the Ducal Palace at Venice, 175. His tomb, 176, *note* ¹
- Mocking of Christ, bas-relief of the, at the Certosa, 134
- Modena, work of Wiligelmus at the duomo at, 213. The colossal Lepidus and Hercules before the Ducal Palace at, 250. Sculptures on the façade of the duomo at, 251. Works of Prospero Clementi Spagni, 251. Works in clay of Guido Mazzoni, 252. And of Antonio, Begarelli, 255
- Moderation, winged statue of, 54
- Modesty, bas-relief of, in the baptistry at Parma, 260
- Mola, Antonio, his work at Venice and Mantua, 234
- Mola, Paolo, his work at Mantua and Venice, 234
- Molfetta, notice of the duomo at, 269
- Monreale, bronze gates of the duomo at, 33
- Montellini, Franceschino di, leads a riot at Ferrara, 243

NAP

- Monti, Ippolita de', the tragical story of her three sons, 66, 67
- Montorsoli, his part in the tomb of Sannazaro, 69. His works in San Matteo at Genoa, 265
- Monza, building of the duomo of, 97. Condition of, under the Lombards, 101. Façade of the duomo at, 112
- Moranzone, Francesco, his carved frame for a picture of Dorato Veneziano, 186, *note* ³
- Moranzone, Gaspar, his huge wooden statue of St. Christopher, 186, *note* ³. His founts at S. Stefano and S. Giobbe, 186, *note* ³
- Moranzone, Jacopo, his carved frame for a picture by Pellegino da San Daniele, 186, *note* ³
- Morena, a, made for the Certosa, by Omodeo, 131
- Moro, Cristoforo, Doge of Venice, statue of, on the façade of the Ducal Palace, 192, *note* ¹. His death, 192, *note* ³. His election to the dukedom, 195, *note* ³. Prophecy of his friend, St. Bernardino of Siena, 195, *note* ⁴
- Morosini, Marino, Doge of Venice, his tomb in St. Mark's, 169. His chapel at San Salvatore, 169
- Morosini, Micheli, Doge of Venice, his tomb, 184
- Morronto, Gualterius, his work in San Pietro d' Alba, 84
- Mortegno, Antonio da, his part in the monument to Francesco Maria Rangoni and his wife at Parma, 235
- Mortorio in Sta. Chiara at Naples, 58. At San Satiro at Milan, 146. In the duomo at Ferrara, 245. At Modena, 252. Of wood at Parma, 261
- Mosaics of the two Torriti, 75, *note* ⁶
- Mosca, Giovanni Maria, his tomb of King Sigismund II. of Poland, 230
- Moscufo, pulpit at, 29
- Moses on the duomo at Ortona, 29. Statue of, on St. Francesco della Vigne, 212. The colossal statue of, at the Fountain de' Termini at Rome, 235, and *note* ⁵, 265. Bas-relief of, in the baptistry at Parma, 258
- Murano, anonymous ancona in the duomo at, 171
- Murano, architect of the church of S. Cristoforo at, 195
- Music, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 226. At Milan, 272
- NACCARINI, his works in San Severino, Naples, 71
- Naldo da Briseghella, Dionigi, statue of, at Venice, 209
- Naples, earliest art records of, 49. Early sculptures in the neighbourhood of, 50. Works of Masuccio I. at, 52. Of Masuc-

NAT

cio II. at, 53. Of Andrea Ciccione, 60. Of Bamboccio, 62. Of Pietro di Martino, 65. Of Giovanni Merliano da Nola, 65. Of Agnolo Aniello di Fiore, 65. Work of Pietro of Bergamo in the Annunziata, 161. Statue of Cardinal Oliviero Caraffa at, 162. Mazzoni's mortorio at Monte Oliveto, 252
 Nativity, bas-relief of the, on the sarcophagus of Bartolomeo Coleoni, 130. On the sarcophagus of Giovanni Borromeo, 133. At the Certosa, 134. At Como, 159. In the duomo at Modena, 252. In the duomo at Genoa, 264
 Nava, Giacomo, his work on the façade of the Certosa at Pavia, 242
 Navagero, Andrea, Carino's bust of, at Padua, 230
 Neptune, bas-relief of, 69
 Niccolò, Pietro di, da Firenze, his works at Venice, 176, *note*¹
 Nicholas, St., Bishop of Myra, 15. His relics at Bari, 15
 Nicholas, St., the Pilgrim, duomo of, at Trani, 28. Notice of, 28, *note*²
 Nicholas IV., Pope, supposed tomb of, 77
 Nicholas V., Pope, monument of, at Rome, 265
 Nicodemus, his pulpit in Santa Maria in Lago, at Moscufo, 29
 Nicodemus, figure of in the Descent from the Cross, in San Francesco at Modena, 255. And in a pietà at Modena, 255
 Nicolaus, Bishop, completes the duomo at Bari, 14. Notice of him, 15, *note*⁴
 Nicolans, sacerdos and protomagister, his campanile at Trani, 28, *note*³
 Nicolans, St., his pulpit in the duomo of St. Valentinian at Bitonto, 36
 Nicolaus, sculptor at San Zeno at Verona, 213
 Nicolò da Cornedo, his ancona at Trissino, 219, 220
 Nicolò Guardiagrele, Maestro, his silver statue in the duomo at Chieti, 40, *note*⁴
 Nicolò da Ortona, Maestro, his portal of S. Benedetto at Chieti, 40
 Nicolò, San, ciborium of the church of, at Bari, 14. Church council held in, 16
 Noah, bas-relief of the drunkenness of, at Venice, 176
 Nonantola, works of Giacomo Scilla Longhi in the abbey church of, 159
 Normandy, style and plan of the earliest churches in, 12, *note*²
 Normans, first appearance of, in Italy, 3. Their second visit, 3. Character of their architecture and sculpture, 7
 Nova, Bartolomeo di Bernardino de', employed at the duomo of Milan, 141, *note*⁵

OX

Nova, Girolamo de', employed at the duomo at Milan, 141, *note*⁵, 142, *note*⁴
 Novara, Girolamo da, a pupil of Cristoforo Solari, 141. His monument to the archdeacon Melchior Longhi, 141
 ODERICUS, his part in the shrine of Edward the Confessor, 80
 Oderigius, or Oderigi, Peter, his tomb of Count Roger, 80, *note*⁶
 Oderisius da Rajano, Bishop of Valva, 30, *note*. His church at San Pellino, 31
 Oderisius of Beneventum, his bronze gates of the duomo at Troja, 33
 Ognissanti church at Trani, 29
 Oliveto, Monte, church of, at Naples, 60. Works of Girolamo Santa Croce in, 69. Tuscan work in, 63
 Omodeo, Giovanni Antonio Amadeo or notice of, 127. His work at the Certosa, 125, 127, 131. His tomb of San Lanfranco, near Pavia, 128. His monuments of the Coleoni, 129. His works at Cremona, 131. His monuments of the Borromei on the Isola Bella, 133. Appointed head architect of the Certosa, 134. His design selected for the cupola of the duomo of Milan, 135. Troubles and trials of his old age, 136. His death, 136. Qualities and defects of his style, 137
 Omodeo, Protasius, his work with his brother at the Certosa, 127
 Onigo, the Senator, tomb of, at Treviso, 196, 197
 Orfever, Peter le, his part in the shrine of Edward the Confessor, 80
 Ornament, whence derived, 6. The Norman element, 7. Egyptian and Persian, 8. Celtic, 8, *note*¹. Changed character of ornament in Apulia in the thirteenth and fourteenth centuries, 35. Of the façade and portal of San Nicolò at Bari, 16
 Orseolo, Pietro, Doge of Venice, Greek artists brought from Constantinople by, 242
 Orsini, Nicola, Count of Pitigliano, monument of, at Brescia, 235. Buried at Venice, 235, *note*⁶
 Ortona, state of the duomo of, 29
 Osimo, cross of Pietro Vannini in the duomo of, 41
 Ostensorium, the, in San Clemente, Rome, 79
 Otho II., the Great, his sarcophagus in St. Peter's, 77
 Otranto, duomo at, Byzantine influence the work in the, 18
 Ottacio da Campione, his works at Modena, 106
 Ottaviano, Reggian sculptor, 249, *note*²
 Ox, the, of St. Luke at Moscufo, 30. At Bitonto, 36

PAC

PACIFICO, Maestro, Veronese sculptor, 213
Padua, Galeazzo da Lugano's work on Sant' Antonio at, 161. Alessandro from Saronno's work, 161. Works of Maestro Andriolo in the basilica of Sant' Antonio at, 185. Of Maestri Andriolo and Raynaldinus at, 185. Contract for building San Felice, 185. Bas-reliefs by Tullio Lombardo in the church of San Antonio at, 198. Antonio Lombardo's bas-relief of St. Anthony in the church of San Antonio at, 200. Alessandro Leopardi's church of Santa Giustina at, 206. Work of Vittor Camello on the Contarini monument, 207, *note*⁵. Statuette of Santa Giustina in Sant' Antonio at, 208. Works of Girolamo Campagna at, 217, 218. Pironi's pilaster in Sant' Antonio at, 219. Tuscan artists and their works at, 220. Overthrow of the tyrant Ezzelino, 220. Marbles in existence at Sant' Antonio, 221. Tombs of the fourteenth century at, 221. Works by Vellano, 222. And by Andrea Riccio, 225. Influence of Riccio upon sculpture at Padua, 230. Silver busts of SS. Prosdocimo and Giustina at, 249. Works of Danese Cattaneo at, 268. Artists working at Sant' Antonio under Giovanni Minello da Bardi, 230. Other Paduan artists of the sixteenth century, 230
Palacani, Biagio, sarcophagus of, at Parma, 262
Palazzo, Messer Carlo, Mantuan sculptor, 235
Palladio, his copies of classical forms, 189
Pallavicino, Guido, monument of, in the Abbey of Fontevivo, 261
Pan, bas-relief of, 69, 70
Pancius (Sancius), the brothers, their monument to King Robert of Sicily, 56
Pantaleone, the, of Amalfi, 32
Pantaleone II., of Amalfi, his gifts of bronze gates to various churches, 32
Pantaleone III., of Amalfi, his bronze gate at Atrani, 32
Pantaleone, Aloise di, his work at Venice, 192, *note*²
Parapet, marble, at the Frari at Venice, 202
Parisiis or **Parisio**, Giuliano da, employed on the duomo at Milan, 141, *note*⁵
Parma, works of Benedetto Antelami at, 106. Monument to Bartolomeo Martini at, 151. And of Francesco Maria Rangoni and his wife at, 235. Works of Antonio Begarelli at, 256. Early buildings and sculptures at, 256. Visit of Charlemagne to, 256. Foundation and consecration of the duomo at, 256. Works of Benedetto di Antelamo, 257. In the duomo, 258. And in the baptistry, 258. Scholars of Benedetto, 261. Few sculptors at Parma in the

PAV

fourteenth century, 261. Paralysis of the arts during this period, 262. Sculptors of the fifteenth century, 262
Parto da Bologna, period in which he flourished, 239
Paschal candlestick in Santa Maria d'Arbona, 36
Paschal Lamb at the duomo at Ruvo, 29
Pasqualigo, Martino, 157. His residence and friendships at Venice, 157. His portrait by Titian, 157
Passion, bas-reliefs of the, at San Pietro di Civate, 100. Of the instruments of the, at Milan, 145
Pasti, Matteo de', pupil of Il Pisanello, 216. His works, 216, *note*²
Patience, bas-relief of, in the baptistry at Parma, 260
Patriarchs, bas-reliefs of, at the baptistry at Parma, 258
Paul, St., statue of, at Aquila, 48. Statuette of, at Naples, 59. Colossal statue of, at Naples. 70. In the Lateran, 77, *note*⁶. Alto-relief of, at Santa Maria in Toscanella, 86. Statue of, on the Ponte Sant' Angelo, Rome, 88. Statue of, in the chapel of Cardinal da Montepulciano at Rome, 158. Statuette of, at Venice, 183. At Parma, 185. In the duomo at Treviso, 197, *note*¹. And at Venice, 209. Statue of, on St. Francesco della Vigne, 212. Bas-relief of, at Verona, 229. Intaglio head of, by Properzia de' Rossi, 240. Figure of, in San Domenico at Modena, 255. Statue of, in San Pietro in Montorio at Rome, 265
Paul II., Pope, bust of, at Rome, 223. Bronze statue of, at Perugia, 223. Medal of, 223. Medallion portrait of, 234
Paul III., Pope, notice of, 153, *note*². Tomb of, at Rome, 153
Paul IV., Pope, bronze statue of, at the Minerva, at Rome, 158. His severity to the Jews, 158, *note*³
Paulianus, St., on the doors of the duomo of Troja, 33, *note*¹
Paul's, St., at Rome, monumental relics at, 78
Paulus, his work at San Lorenzo extra Muros, Rome, 79
Paulus, Bishop of Altina, migrates with his flock to Torcello, 166, *note*⁴
Pavia, tomb of Gian Galeazzo Visconti at, 90, 141, *note*⁵. Palace of Theodoric the Goth at, 95. Church of San Michele at, 100, 101. Residence of Theodoric at, 101. Fate of his palace and that of King Ugo, 101, *note*². The Arca di Sant' Agostino at, 109. Work of Matteo and Bonino da Campione at, 109. Foundation of the duomo of the

PAX

- Certosa, near, 117. Tomb of San Lanfranco near, 128. Pavian sculptures in the sixteenth century, 163. Façade of the Certosa at, 242. Work of Alberto Maffioli at the Certosa, 266. Terra-cotta ornaments of the arcade of San Lanfranco near, 271
- Pax, gold, by Ambrogio Caradosso, at Milan, 145
- Peace, allegorical figure of, at Milan, 156. Bas-relief of, in the baptistry at Parma, 260
- Pedoni, Cristoforo, his work in Cremona Cathedral, 162
- Pedoni, Giovanni, Gaspare, his work at Cremona, 161, 162
- Pedro da Toledo, Don, his tomb, 67
- Pellegrini, Galeazzo, his tomb of Gian Galeazzo Visconti at Pavia, 90, 141, *note*⁵. His work at the Certosa and at the duomo at Milan, 141, *note*⁵
- Pellino, San, town of, 30, *note*. Pulpit in the church of, 30. Church of, 30, *note*
- Pellinus, St., Bishop of Brindisi, 30, *note*
- Peltruda, Duchess of Friuli, her monastery, 99
- Pemone, Duke of Friuli, tomb of, in San Martino, 98
- Pentima di Valva, town of, 45, *note*²
- Pepoli, Count Guido, bust of, at Bologna, 241
- Pepoli, Taddeo, monument of, in San Dominico at Bologna, 180
- Pereira, Maria, Countess of Montorio, her tomb and that of her child Beatrice at Aquila, 46
- Perrini, or Petrini, Franciscus, his reliefs at Santa Maria Maggiore, 41
- Perrino da Milano, his work at Verona, 215
- Persians, arabesques of the, 7, *note*¹
- Perugia, bronze statue of Pope Paul II. at, 223
- Pesaro, Admiral Benedetto, monument of, at the Frari at Venice, 209
- Peter, frequency of the name of, in Roman artists, 80
- Peter, Cardinal, his tomb at Santa Prassede, 74
- Peter of Picardy, his version of the 'Physiologus,' 8
- Peter, St., alto-relief of, in Santa Maria in Toscanella, 86
- , bas-relief of, on the duomo at Ortona, 29. In San Pietro in Vincoli at Rome, 92. Of Christ's charge to, at St. Peter's at Rome, 159. In Como Cathedral, 160. In San Francesco at Padua, 224. In the Museo Patrio at Mantua, 232
- , statue of, at Aquila, 118. At Monte Oliveto at Naples, 69. Colossal, at St. Peter's at Naples, 70. In the Lateran, 77, *note*⁶. On the duomo at Milan, 140,

PIE

- note*⁴. In the Chapel of Cardinal Riccio da Montepulciano at Rome, 158. In St. Mark's at Venice, 197. In San Domenico at Modena, 255. In San Pietro in Montorio at Rome, 265
- , statuette of, at San Lorenzo at Naples, 59. Statuette of, at Venice, 183, 184, 209. At Parma, 185. In the duomo at Treviso, 197, *note*¹
- Peter Martyr, St., tomb of, at Milan, 57, 109
- Peter's, St., at Rome, tombs of the Popes and others in, 77. Tomb of Pope Boniface VIII. in, 83. Silver statues of the Apostles in, 88, 91. Tomb of Pope Paul III. in, 153
- Petrarch, his examination by King Robert of Naples, 55. His letter to Pope Urban V. quoted, 74
- Petronius, St., Bishop of Bologna, his crosses set up at the gates of Bologna, 237
- Petrus Amabilis, his pulpit at San Vittorino, near Aquila, 31
- Petrus from Apulia, 31
- Petrus di Paolo, his works, 31
- Petrus, his work in San Pietro d' Alba, 84
- Pharaoh and his host, bas-relief of, at Padua, 224
- Philasterius, St., bas-relief of, at Brescia, 236.
- Philip II., King of Spain, bust of, at Madrid, 155, *note*⁴
- Philippe d' Alençon, Cardinal, his monument at Rome, 89. Notice of him, 89, 90
- Philippe de Thaurin, his version of the 'Physiologus,' 9, *note*
- Philosophy, bas-relief of, on Riccio's candelabrum at Padua, 228
- 'Physiologus,' or 'Bestiary,' the, 9
- Piacenza, decorations of the façade of the duomo, 263. Piacentine sculptors, 263
- Pianella, pulpit in the duomo at, 30
- Piccolomini, Isabella, her altar in the duomo at Atri, 151
- Pico, Prendiparte, tomb of, at Mirandola, 185
- Piero of Lugano, his work at Ferrara, 161
- Pietà, in Sta. Maria della Salute, at Venice, 208. By Begarelli, at San Pietro and at San Agostino at Modena, 255
- Pietro d' Alba, San, Cosmatesque work in the church of, 84
- Pietro ad Aram, San, Madonna della Misericordia at, at Naples, 68. Statue of St. Michael at, 68. Deposition in, 70
- Pietro de Pavia, his fig-tree wood statue of Christ at Bologna, 163
- Pietro of Bergamo, his works at Ferrara and Naples, 161
- Pietro di Civate, San, in Brianza, church of, 100
- Pietro a Majella, San, statue of San Sebastian in the church at Naples, 68

PIE

- Pietro, San, church of, at Toscanella, 85.
Sculptures in the, 85
- Pietro in Vincoli, St., at Rome, bas-relief of St. Peter and the Angel in, 92
- Pietro, S., patron saint of Cremona, his tomb, 132
- Pietro, his bronze doors at the Lateran basilica at Rome, 263
- Picty, bas-relief of, in the baptistry at Parma, 260
- Pintelli, Baccio, architect of the Ducal Palace at Urbino, 142, *note* ⁶
- Pio, Manfredo, tomb of, at Carpi, 239. Bas-relief of, 239
- Piovano, Matteo, bust of, in San Gimignano, 209, *note* ²
- Pironi, Girolamo, his pilaster in Sant' Antonio at Padua, 219
- Pisa, architects of the leaning tower of, 251
- Pisanello, Il, Victor Pisano so called, 216. His medal of Filippo-Maria, Duke of Milan, 121. His school, and period in which he flourished, 216. His works as a medallist, 216. Other work attributed to him, 216, *note* ¹
- Pisani, Benedetto, bust of, at Venice, 268
- Pisano, Balduccio, influence of Giotto on the works of, 58. His tomb of St. Peter Martyr at Milan, 109
- Pisano, Giovanui, his era and works, 52, *note* ², 220
- Pisano, Niccola, his birthplace and parentage, 31. Period in which he flourished, 52, *note* ², Work of, at Padua, 220
- Pistoja, pulpit of Guido da Como in the church of St. Andrea, 160, *note* ³
- Pitti, Palazzo, at Florence, style of the, 190, *note* ¹
- Pius II., Pope, his tomb at Rome, 91
- Pius III., Pope, his tomb at Rome, 91
- Pius IV., Pope, his gift of a gold pax to the duomo at Milan, 145. His arms, 145
- Platina, Giovanui Maria, his work in the duomo of Cremona, 162
- Platina, medal of, 223
- Plinys, statues of the two, in Como Cathedral, 159
- P'ottery, bas-relief of, on Riccio's candelabrum at Padua, 228
- Polesine, terra-cotta mortorio in S. Antonio Abate in, 245
- Pomponazzo, Pietro, bronze statue of, at Mantua, 234
- Pontano, Giovanni, portrait of, at Naples, 252, *note* ⁵
- Popes, injuries caused to Roman art by their residence at Avignon, 74. Their burial-places before and since 408, 75, *note* ². The Papal tiara at various periods, 76, *note* ¹.

POR

- The Pontifical robes of Boniface VIII., 76.
Bas-relief of their return from Avignon, 92
- Porlezza, Francesco da, his work at Sant' Antonio at Padua, 230
- Porris, Ambrogio di, employed on the duomo at Milan, 141, *note* ⁵
- Porta, Antonio della, works on the façade of the Certosa, 131
- Porta, Cavaliere Gian Battista della, his works, 154
- Porta, Giacomo della, his ciborium in the cathedral at Genoa, 152
- Porta, Giovan Giacomo della, a pupil of Cristoforo Solari, 141
- Porta, Guglielmo della, his works, 152. His study of Lionardi da Vinci, 152. His work in the duomo at Genoa, 152. Presented to Michel-Angelo, 153. Succeeds Sebastiano del Piomba at Rome as 'piombatore,' 153. His tomb of Pope Paul III. in St. Peter's, 153
- Porta, Paolo della, 154
- Porta, Teodoro della, his works, 153, 154
- Porta, Tomaso della, his imitations of the antique, 154
- Portal sculptures of the church of San Nicolò at Bari, 16. Of the church San Clemente a Casauria, 21. Of the Grave chapel of Bohemund, 27. Of the duomo at Trani, 28. Of the Ognissanti church at Trani, 29. Of the duomo at Ortona, 29. Of the duomo at Ruvo, 29. Of the duomo at Troja, 33. Of St. Andrea at Barletta, 35. Of St. Valentinian at Bitonto, 35. Of St. Leonardo, 38, 39. Of the cathedral at Atri, 39. Of the basilica of St. Michael at Bitetto, 40. Of S. Benedetto at Chieti, 40. Of Santa Maria Maggiore, 41. Of San Bernardino at Aquila, 41. Of churches in the Abruzzi, 45. Of San Giovanni a Pappacoda, 62. Of Santa Barbara, 63. Of the monastery of Peltruda of Friuli, 99. Of the Porta Romana at Milan, 104. Of the chapel of the Holy Sacrament, at Milan, 106. Of the duomo of Milan, 118. At San Celso, at Mantua, 122. In the Palazzo Vismara, at Milan, 124. At the Certosa, 127, 131, 134. Of the chapel and monument of Bartolomeo Coleoni, 129. At St. Petronius, at Bologna, 142, *note* ⁴. Of the palace of Count Borsio Sforza, 150. Of Como Cathedral, 159. Of Cremona Cathedral, 160, *note* ³. Of the church of the Annunziata, at Naples, 161. Of the municipal palace at Cremona, 162. Of the church of S. Stefano at Venice, 184. Of the great gate of the palace at Venice, 187, 188. Of San Giobbe at Venice, 195. Of San Guaronta at Treviso, 197. Of San Tommaso at Treviso, 197. Of the Ducal Palace, Venice, 200. Of the duomo at Modena,

POR

213. Of the duomo at Ferrara, 213, 214. Of the duomo at Verona, 215. Of the doors of St. Mark's at Venice, 234. At the Carmine Church, St. Andrea, and San Lorenzo at Mantua, 234. Of Nicola Orsini, Count of Pitigliano, 235. Of the duomo at Ferrara, 243. Of the Palazzo Donelli at Reggio, 249. Of the duomo at Beneventum, 270. Of San Quintino at Parma, 256. Of the baptistry at Parma, 256. Of the palace of the Conte di Cajazza, 262
- Portata, Giacomo, da Como, his work at Cremona, 160, *note*³
- Posidonius, S., statuette of, at Carpi, 239
- Prassede, Santa, at Rome, tombs in, 83
- Prati, Bartolomeo, monument to the jurisconsult at Parma, 251
- Presentation of the Virgin, bas-relief of the, in the duomo at Milan, 118. On the sarcophagus of Giovanni Borromeo, 133. At Milan, 149. In the baptistry at Parma, 260
- Priest, bas-relief of a, in the baptistry at Parma, 260
- Proculus, St., statuette of, at Verona, 216. Figure of, at Bologna, 241
- Prophets, alto-relievo of the, in the duomo at Genoa, 152. Half-figures of the, in the Giustiniani Chapel at Venice, 202. Statues of the, in San Giovanni e Paolo at Venice, 211. Symbols of the, at the duomo at Verona, 215. Statues of, at Borgo San Donnino, 260
- Prosdócimo, S., silver bust of, at Padua, 249
- Prudence, winged statues of, 54, 57, 61, 62. Emblem typical of, 61. Statuette of, 66, *note*¹. Figure of, in St. Peter's at Rome, 153. Figure of, at Milan, 156. Bas-relief of, on Riccio's candelabrum at Padua, 227. In the baptistry at Parma, 260
- Pulpit in the duomo at Troja, 18. In San Sabino at Canosa, 23. At Mosenfo, 29. At Pianella, 30. At San Pellino, 30. At San Vittorino, near Aquila, 31. At St. Valentinian at Bitonto, 35, 36. Made for the church of Sta. Reparata at Naples, 49. At Salerno, 50. In San Clemente at Rome, 78. In Santa Maria in Cosmedin at Rome, 83. In Santa Maria di Castello at Corneto, 84. In Santa Maria at Toscanella, 86. At Milan, by Oprando di Busnate, 105. In Santa Maria Maggiore at Bergamo, 106. In the duomo at Monza, 112. In the cathedral at Cremona, 138. The two pulpits in the cathedral of Milan, 158. In St. Andrea, at Pistoja, 160, *note*³. Terra-cotta one at Bologna, 237. Two, in the duomo at Beneventum, 270. In the duomo at Milan, 258
- Pyrgoteles, 207. Guarino's verses in praise of him, 208. His works, 208. Work in the Frari, Venice, attributed to, 188

REG

- QUATRINI, Bernardino, his works at Padua, 209, *note*²
- Quatrini, Francesco, his work on the façade of St. Antonio, at Padua, 209, *note*²
- RACHIS, Duke of Friuli, bas-relief portrait of, 99
- Raimondo da Cardona, commands a papal army against the Visconti, 107, 108. Defeated and taken prisoner, 108, *note*²
- Raimondo da Cremona, his terra-cotta figures at the Certosa, 127, *note*³
- Rainerio degli Assendi, his tomb at Padua, 222
- Rainucii, Nicolaus, his work in the façade of Santa Maria di Castello at Corneto, 84
- Rainulph, the Norman, seizes Aversa, 4. Created Count of Aversa, 4
- Rainulphus, Duke, treatment of his body by King Roger II., 17, *note*¹
- Ramazzotti, Annaciotto de', monument of, 247. His life, 247
- Rangoni, Francesco Maria, monument of, at Parma, 235
- Rangoni, Bishop Ugo, tomb of, at Reggio, 250. Cost of the work, 250, *note*¹
- Ranzi, Lodovico, his statues at Brescia, 249, *note*²
- Raphael, the Archangel, statue of, on the Ducal Palace at Venice, 176
- Rapallo, notice of the duomo of, 269
- Ratcait, of Friuli, bas-relief portrait of, 99
- Ravello, bronze gates of the duomo at, 33. Pulpit in the duomo at, 50
- Ravenna, palace of Theodoric the Goth at, 95. Portrait statue of the Emperor Zeno at, 95, *note*². Battle of, 146, *note*⁵
- Raymond del Balzo, his fief of Galatina, 45, *note*¹
- Raymondo de Podio, Maestro, his works in the cathedral at Atri, 39, 40
- Raynaldinus, his statuettes in the chapel of San Felice, at Padua, 185. Price of the work, 186, *note*¹
- Raynaldus, Abbot, his portal at San Giovanni in Venere, near Lanciano, 18
- Reame, Mino del, character of his works, 70
- Rebibba, Cardinal Scipio, his coat of arms at Troja, 33, *note*¹
- Rebibba, Prosper, Bishop of Troja, his restoration of the doors of the duomo, 33, *note*¹
- Regenta, Arma da, Reggian sculptor, 249, *note*²
- Regiovis, Antonio de', his work at the duomo at Milan, 141, *note*²
- Reggio, works of Antonio di Santo at, 150. Tomb of Pietro da Suzzara at, 161. Works of the sculptors Bartolomeo and Prospero di Clementi Spani, 249, 250

REN

- Renaissance style, introduction of, into Venice, 189
- René d'Anjou, his struggle with Alfonso of Aragon, 64
- Reparata, Sta., pulpit made for the church of, at Naples, 49
- Resurrection, bas-relief of, on the tomb of San Bernardino at Aquila, 48. On the tomb of King Robert at Naples, 56. At San Pietro di Civate, 100. At the Certosa at Pavia, 131, 134. In San Teodoro at Genoa, 265.
- Revetti or Revertis, Matteo de', his work on the duomo at Milan, 141, *note*⁵. His monument to the Count of Valtero and Arqnato, 141, *note*⁵
- Rialto, Gobbo del, at Venice, 207, *note*⁵
- Riario, Pietro, monument of, at Rome, 91
- Riccardus, Magister, his bas-reliefs at Ortona, 29
- Ricciardi, Palazzo, at Florence, style of the, 190, *note*¹
- Riccio, Andrea, 225. His bas-reliefs at Sant' Antonio, 225. His bronze candelabrum in the same church, 226. His monuments of Girolamo and Antonio della Torre, 228. His bas-reliefs in the Louvre, 228. Works attributed to him, 229. His death, 229. His influence upon sculpture at Padua, 230
- Riccio or Rizzo. *See* Bregno, Ant. Giov.
- Ridolfi, Bartolomeo, period in which he flourished, 212, *note*¹
- Righi, his work in a mortorio at Naples, 253, *note*¹
- Rimini, bas-reliefs at, attributed to Pisanello, 216, *note*¹
- Ringhieri or Ringhiero, his sculptures in the Holy Land, 238
- Ripa, Battista da, his work at the duomo at Milan, 141, *note*¹
- Ripa, Pietro da, employed at the Certosa, 127, *note*³
- Rivere, Palazzo Marchionale di, chimney-piece of the, 233
- Robbia, Luca della, his masterpiece in San Bernardino, 48
- Robert d'Artois, monument of, 59
- Robert Guiscard joins the Normans in Italy, 5
- Robert, King of Naples, seated figure of, 54. His monument at Sta. Chiara, 55. His career and acquirements, 55, 56. His death, 56
- Rocca, his works at Spello, 219
- Roccabonella, Pietro, monument of, at Padua, 224
- Roccatagliata, Niccolò, his bronze statues of SS. George and Stephen, 209, *note*²
- Rodari, the brothers Jacopo and Tommaso, their works in Como Cathedral, 159. Wherein their skill lay, 160

ROM

- Rogati, tomb of the, at Padua, 221
- Roger of Amalfi, his bronze gates to the Grave chapel of Bohemund, 27. His doors at the Grave chapel of Bohemund, at Canosa, 33
- Roger, Count of Calabria and Sicily, Odericus' tomb of, 80, *note*⁶
- Roger II., King of Sicily, his coronation at Bari, 15. His pompons device, 15, *note*¹. His treatment of the body of Duke Rainulphus, 17, *note*⁴
- Rolando da Pizzola, tomb of, at Padua, 221
- Romanesque, Romano-Byzantine, Lombard, or Comacine style of architecture produced in Italy, 95
- Romano, Andrea, 92
- Romano, Gian Cristoforo, 90. His works, 90
- Romano, Ginlio, his work at the Palazzo del Tè, 235. Its character, 235
- Romano, Paolo, 88. His works at Rome, 88-90
- Romano, San, statue of, on the façade of the duomo at Ferrara, 242
- Rome; causes of the indifference of the Romans to art, 72. Statues at Rome in the fifth and sixth centuries, 73. Condition of the city from the ninth to the fifteenth century, 74. Works of art at St. Peter's, 75, 83, 90, 91. In Ara Coeli, 77, 83, 92. In the Lateran, 77, 86. At St. Paul's, 78. In San Clemente, 78, 79. At Santa Maria Maggiore, 82. At Santa Maria sopra Minerva, 82. In Santa Balbina, 83. In Santa Prassede, 83. In Santa Maria in Cosmedin, 83. In San Lorenzo, 86. In the Capitol, 86. On the Ponte Sant' Angelo, 88. In the church of the Knights of Malta, 89. In Santa Maria in Trastevere, 89, 90. In S. Andrea della Valle, 91. Anonymous works, 91. At Santa Sabina, 91. At San Gregorio, 91. At San Venziano, 91. In the SS. Apostoli, 92. In San Pietro in Vincoli, 92. In Sta. Francesca Romana, 92. Native talent undeveloped at Rome, 92. Tomb of Pope Paul III. in St. Peter's, 153. Works of Lionardo and the brothers Casignuola at, 158. And of Ambrogio Buonvicino, 158. Riot in the city after the death of Pope Paul IV., 158, *note*⁸. Bas-relief of Christ's charge to Peter, at Rome, 159. Works of Ambrogio Buonvicino at, 159. Works of Venetian sculptors in Sta. Maria in Cosmedin at, 171. Works of Bartolomeo Vellano at, 223. Statue of Leo X. at, 242. Bronze doors of the Lateran basilica, 263. Works of Lionardo and Giovanui Antonio Sormanni at, 265. Work of Lionardo da Sarzana at, 265. Monument of Pope Nicholas V. at, 265

ROM

- Romoaldus, sculptor, his cathedral in San Sabino at Canosa, 22
- Romualdus II., Archbishop of Salerno, marble pulpits made for, 50
- Rosa, Maestro, da Parma, his tomb of Mondino de' Liucci at Bologna, 261
- Rosellini, Antonio, his work in the church of Monte Oliveto, 63
- Rosello, Antonio, 223, *note*³. Medal of, 223. Monument in Sant' Antonio at Padua, 223
- Rosetto, Jacopo detto, period in which he flourished, 239
- Rossi, Alessandro, his statue of San Bernardo Abate, 218
- Rossi, Properzia de', notice of, 239, 240. Her early works, 240. Her arabesques and marble ornaments, 240. Her bas-reliefs at the duomo at Bologna, 241. An adoring angel at San Petronius attributed to her, 241. Her death, 241
- Roverella, Lorenzo, tomb of, at Ferrara, 143
- Royalty, statue of, at Naples, 61
- Ruffini dei Landi, Bishop, tomb of, at Mantua, 232
- Ruffinus, St., bas-relief of, at Mantua, 232
- Rufolo, Nicolò, his pulpit in the duomo of Ravello, 50
- Rusconi, Albertino, his work at Ferrara, 143, *note*², 234. And at Bologna, 234, *note*³
- Rusconi, Giacomo, his work at Ferrara, 234. And at Bologna, 234, *note*³
- Rusconi, Luigi, his work at Ferrara, 143, *note*²
- Ruskin, Mr., on the sculptures of San Michele at Pavia, quoted, 131, *note*¹
- Rustici, Francesco, his model of St. John disputing with a Levite and Pharisee, 150
- Ruvo, duomo of, 29

SABINA, Santa, at Rome, sculptured vine-wood doors of, 91

Sabinus, St., his relics at Bari, 14, *note*². Church of, at Canosa, 22. Bishop of Canosa, 23, *note*

Sacrarii by the Mantegazza, in the Certosa, 125. Made by Omodeo for the Certosa, 131

Sacratorium, or altar, at San Clemente, Rome, 79

Saints, at the cathedral at Atri, 39. Statues of, in S. Gregorio, at Rome, 91. Statuettes of the, at Pavia, 107. Statuettes of, at Ferrara, 144. Bas-reliefs of, at Bologna, 184. Statuettes of, at Venice, 183, 184. At San Matteo, at Genoa, 171. At St. Mark's, Venice, 189. Bas-reliefs of, at Sant' Anastasia at Verona, 217. Statues of, by Varignana da Bologna, at Bologna, 242. Silver statues

SAR

- of the, at the duomo at Reggio, 249. Bas-reliefs of, in the duomo at Molfetta, 269
- Salerno, defeat of the Normans at, 3. Marble pulpits in the duomo at, 50
- Salvatore Aquilano, his part in the shrine of San Bernardino in Aquila, 47
- Salvatore, San, at Atrani, bronze gates at, 32. Inscription on them, 32, *note*³
- Salvatore, San, at Brescia, architecture of the church of, 100
- Salvestro dall' Aquila, his shrine of San Bernardino at Aquila, 47. Notice of him, 47, *note*². Altar-piece ascribed to him, 48
- Samson, bas-reliefs from the history of, 49. At Padua, 224
- Sancia, queen of Robert of Sicily, figure of, on her husband's tomb, 57
- Sanctis, Filippo de', his sarcophagus of Beato Oderici, 186
- Sanctis, Giovanni de', his Madonna and Child at Sta. Maria dell' Orto, 186
- Sangro, Antonio de, Bishop, his restoration of the doors of the duomo of Troja, 33, *note*²
- Sangro, Berterardus de, monument of, at Monte Vergine, 270
- Sangro, Niccolò di, tomb of, in San Domenico, Naples, 71
- Sannazaro, Giacomo, Santa Croce's tomb of, 69
- Sannazzaro, the poet, portrait of, at Naples, 252, *note*⁵
- Sansovino, Jacopo, 209, 267. His influence at Venice, 210. His career in Venice, 209, *note*³. His influence there, 210. His pupil Vittoria and their works, 210, 211. His bas-relief at the Capella del Santo at Padua, 220. His disgrace and imprisonment, 267
- Santa Croce, Girolamo, 68. His works, 69, 70
- Santo, Antonio di, his works at Reggio, 150
- Saracens, their incursions into Italy, 3. Defeated by the Normans at Salerno, 3. Their decorations of buildings, and influence on art, 7. Sculpture commemorating the expulsion or forced conversion of the Saracens, at Lucera, 40
- Saragna, tomb of Ugolotti Lupi at Casa Melilupi at, 261
- Sarcofagaio, Daniele detto, Bolognese sculptor, 238
- Sarcophagi. *See* Tombs
- Sarego, Cavalier Cortesia, tomb of, at Verona, 216
- Saronno, Alessandro da, his work at Sant' Antonio at Padua, 230
- Sarzana, Lionardo da, his part in the Moses of the Fountain de' Termini at Rome, 265. And other works, 265

SAV

- Savelli Chapel, at Rome, monuments in the, 77
- Savii, Antonio, his part in the tomb of Cardinal Zeno at Venice, 197
- Scala, Regina della, her tomb at Milan, 111
- Scaliger, Giovanni, tomb of, at Verona, 216
- Scaligeri, their power and patronage of art, 112
- Scandinavian ornament, 8
- Scilla, Maestro, his work at Naples, 142, *note*⁴
- Scrovegni, Bartolomea degli, her tomb at Padua, 221
- Scrovegno, Enrico, builds the Arena chapel at Padua, 221, *note*⁴
- Sculptors, mediæval, purpose of the, 11
- Sculpture, character of, at Venice, 165. Subordination of, to architecture at, 165. Causes of the multiplication and improvement of Italian sculptors, 171. Analogies between the Milanese and Venetian sculptures, 182
- Scutari, siege of, by the Turks, 191
- Sebastian, St., statuette of, at Aquila, 48. Statue of, at San Pietro a Majella, Naples, 68. On the duomo at Milan, 140, *note*⁴. Colossal figure of, in the Zecca at Venice, 218
- Sebastiano, his works, 209, *note*²
- Secundinus Melius, St., his burial-place, 17, *note*¹. Bas-reliefs on the doors of the duomo of Troja, 33, *note*¹
- Sedulius, his verses in the duomo at Cividale, 98
- Self-devotion, small figure of a pelican as, at Reggio, 250
- Serpent of bronze, bas-relief of the, at Padua, 224
- Sessa, Taddeo di, statue of, 50
- Sesto, Luigi da, his work on the duomo at Milan, 142, *note*⁴
- Sesto, Stefano da, works on the façade of the Certosa, 131.
- Severino, San, story of the fate of the brothers, 66. Their monuments by Merliano, 67
- Sfortiano, Cherubino, tomb of, at Reggio, 250
- Sforza, Count Borsio, his palace at Reggio, 150
- Sforza family, monuments of the, formerly at Milan, 105
- Sforza, Francesco, Leonardo da Vinci's equestrian statue of, at Milan, 124, 125
- Sforza, Galeazzo, medal of, 245, *note*⁵
- Shrine of Edward the Confessor at Westminster, 80, 81
- Sigelgaita, wife of Nicolò Rufolo, bust said to be of, 51
- Sigelgaita, wife of Robert Guiscard, her attempt to poison Bohemund, 23
- Sigismund II., King of Poland, Mosca's tomb of, 230

STE

- Silvestro dall' Aquila, his bas-reliefs on the triumphal arch of Alfonso of Naples, 65
- Silvestro, San, sarcophagus of, in the abbey church of Nonantola, 159
- Silvio di Bernardi, Lorenzo di, Mantuan sculptor, 234
- Simeon the Prophet, St., statue of, at Venice, 87
- Simon de Pavia, his part in an ancona at Bergamo, 163
- Simon da Ragusa, his work at St. Andrea at Barletta, 35
- Simone da Cavagnera, his model of the duomo of Milan, 116
- Simone della Canua, Beato, bas-relief of, at Parma, 262
- Simone da Germano, his part in an ancona at Bergamo, 163
- Simonetta, Cecco, statue of, at Como, 160
- Sirtori, Simone di, competes for the cupola of the duomo of Milan, 135
- Sixtus IV., Pope, portrait medal of, 207, *note*³. Medallion portrait of, 234
- Solari, Cristoforo, his hostility to Onodeo, 136. Appointed architect to the duomo at Milan, 136. Influence of Michel-Angelo on his works, 137. Appointed to the post of ducal sculptor at Pavia, 138. His design for the tomb of Beatrice d'Este, 138. Goes to Rome, 140. But recalled to Milan, 140. His works at the duomo there, 140. Assists in making a new model for the cupola of the duomo, 140. His scholars, 141
- Solari, Guniforte, his design for the façade of the Certosa, 126, 131. His death, 131
- Solomon and the Queen of Sheba, bas-relief of, in the duomo of St. Valentinian at Bitonto, 36. And at Bologna, 241
- Solomon, Judgment of, bas-reliefs of the, on the Ducal Palace at Venice, 177, 179. And at Padua, 224
- Sormanni, Giovanni Antonio, his works at Rome, 265. And at Madrid, 265
- Sormanni, Lionardo, his statues at Rome, 265
- Spagnuoli, Battista, bust of, in the Museo Patrio at Mantua, 234
- Spalatro, Giovanni di, his work at Venice, 192, *note*²
- Spazii, Lorenzo degli, becomes chief architect of Como Cathedral, 159
- Spello, works of Rocca at, 219
- Sperandio of Mantua, pupil of Il Pisanello, 216
- Staircase, panelled, at Moscufo, 30
- Statues, single, rarely made in Italy except in Tuscany, 42
- Staurachios, the Byzantine bronze caster, his gates at Constantinople, 32
- Stefaneschi, Cardinal, monument of, in Santa

STE

- Maria in Trastevere, 89. Notice of him, 89, *note* ³
- Stephen, St., bronze statue of, by Roccatagliata, 209, *note* ²
- Stilichon, tombs of his daughters Maria and Thermantia, 77. Palace of, at Milan, restoration of, 102
- Strength, emblem typical of, 61
- Strozzi, Palazzo, at Florence, cornice of the, 190, *note* ¹
- Stucchi, Cristoforo de', his work on the duomo at Milan, 142, *note* ⁴
- Sulmona, façade of the municipal palace at, 42
- Supper, Last, Anselmo da Campione's bas-relief of the, 106. Of Leonardo da Vinci, at Milan, 124. Bas-relief of, at the Certosa, 141, *note* ⁴
- Surli, Don Stephanus, tomb of, in Santa Balbina, at Rome, 83
- Suriano, Stefano, 203, *note* ¹. Tomb of, at Venice, 203
- Suzzara, Pietro da, sarcophagus of, 161
- Sybil, statues of, in San Giovanni e Paolo, Venice, 211
- Sylos, Palazzo, open loggia of the, at Bitonto, 42
- Symbolism, mediæval, Baron Hammer's theory about the introduction of, into Europe, 6, *note*. Difference between Oriental and Christian symbolism, 8. Signification of animal forms in Christian art, 9, 10. In the early Church, 11. St. Bernard's remarks on ornament in churches in his time, quoted, 11, 12. Hidden meaning of symbolic forms, 12
- Syria, system of ornament derived from, 7

TABERNACLE, bronze, in Sant' Antonio at Padua, 218

- Tabernacles in San Teodoro at Genoa, 265
- Tagliapiera, Domenico, his work at Venice, 192, *note* ²
- Tagliapiera, Stefano, his work at Venice, 192, *note* ²
- Tajapiera, Arduinus, his Madonna and Child in the Carmine Church, Venice, 172
- Tajapiera, Bottega di, at Venice, 190. Stonecutters and sculptors both in the guild of the Tajapiere, 190, *note* ¹⁹⁰
- Tancredi of Pentima, his fountain Della Riviera at Aquila, 45
- Tasso, Torquato, his friendship with Cattaneo, 267
- Té, Palazzo del, work of Bernardino del Buono at, 235
- Tedesco, Gondolo, his work on the Ducal Palace at Urbino, 142, *note* ⁶
- Temperance, figure of, at Naples, 57

TOM

- Temperance, statues of, at Naples, 61, 62. Figure of, at Cremona, 162. Bas-relief of, on Riccio's candelabrum at Padua, 227
- Tenda, Beatrice di, her fate, 121
- Terracina, palace of Theodoric the Goth at, 95
- Theodolinda, Queen, her influence in obtaining the conversion of the Lombards, 97. Builds the duomo at Monza, 97. Bas-relief of, at Monza, 97. Inscription recording her death, 98, *note* ¹
- Theodoric, King of the Ostrogoths, image of, at Naples, 49. His respect for art and letters, 94. His palaces in various cities, 95. His royal residence at Pavia, 101. Legend of, on the duomo at Ferrara, 213, *note* ⁵
- Theology, bas-relief of, on Riccio's candelabrum at Padua, 228
- Thermantia, niece of the Emperor Honorius, her tomb, 77
- Throne, Bishop's, in the duomo at Parma, 258
- Tiara of the Popes, additions to the, from time to time, 76, *note* ¹
- Tiepolo, Jacopo, Doge of Venice, his sarcophagus, 170
- Tiepolo, Lorenzo, Doge of Venice, his tomb, 170
- Tiger, the, as a Christian symbol, 10
- Time, bas-relief of, on a candelabrum at Sant' Antonio at Padua, 227
- Tino or Lino da Camaino, Maestro, his works, 53, 54
- Titian, his portrait of Martino Pasqualigo, 157
- Tobias, bas-relief of, on the Ducal Palace at Venice, 176
- Todi, Pietro Paolo da, his works, 90, 91
- Tomb, Gothic type of, common at Venice, 180
- Tombs of:—Acqua Sparta, Cardinal Matteo, at Rome, 83. Adrian I., Pope, at St. Peter's at Rome, 76. Adrian IV., Pope, at St. Peter's at Rome, 75. Agata, Santa, at Verona, 216. Agnese di Perigord, 58. Albergati, Vianesio, 241. Aldamoresco, Lodovico, 63. Aldobrandesca, Valdo, at Ara Coeli at Rome, 77. Aliberti, Duccio degli, 181. Anchera, Cardinal, at Rome, 83. Annibaldi, Cardinal Riccardo, at Rome, 86. Anselmus, Archbishop, 102. Anthony, St., 221. Apulian, 43. Aquilan, 45. Assendi, Rainerio degli, 222. Bassus, Junius, at Rome, 74. Bernardo, Pietro, 203. Bernhard, King of Italy, 102. Berniesi, Girolamo, 262. Birago, Francesco, 141. Bolparo, the brothers, 222. Boniface IV., Pope, at St. Peter's at Rome, 75. Boniface VIII., Pope, at St. Peter's at Rome, 75, 83. Bonifazio di Lupo, Marchese di Soragna, 185. Borromei, the, at Isola Bella, 133, 150. Brancacci, Cardinal, 63.

TOM

Brancaccio, Fabricio, at Naples, 71. Briamont, Captain, at Venice, 207. Brugnolo, Benedetto, 203. Buccellano, Giovanni, Bishop, 235. Buechianico, Alagna da, at Naples, 66, *note*¹. Cædwalla, King of the West Saxons, at St. Peter's at Rome, 77. Can I., Signorio della Scala, at Verona, 111, 112. Cappello, Vittore, Admiral, 208. Caraeciolo, Ser Gian, 61. Caraeciolo, Cardinal Marino, 149. Caraffa, Francesco, at Naples, 66. Caraffa, Fra Bartolomeo, at Rome, 88. Carbone, Cardinal, 62. Carelli, Mareo, at Milan, 119. Catherine of Austria, Duchess, 59. Cavalli, Jacopo, 184. Celestine V., Pope, 219. Charles, Duke of Calabria, 57. Charles VIII., King of France, at St. Denis, 253. Christian, of the fourth century, at San Celso at Milan, 101. Clement VIII., Pope, at Rome, 159. Coleoni, Bartolomeo, 129. Coleoni, Medea, 129. Cornaro, Marco, at Venice, 114, *note*². Cornaro, Marco, Doge of Venice, 182. Costanzi, Jacopo di, 52. Curtius, Lancinus, 148. Dandolo, Andrea, 181. Dandolo, Francesco, Doge of Venice, 181. Dandolo, Simone, at Venice, 114, *note*². Dante, 193. Dolfi, Giovanni, Doge of Venice, 182. Donato, Manno, 222. Durante, Bishop Guglielmus, at Rome, 82. Durazzo, Carlo da, 59. Durazzo, Margaret of, 62. Este, Beatrice d', 138. Este, Costanza d', 221. Faliero, Vitale, Doge of Venice, 169. Fieschi, Cardinal Guglielmus, at Rome, 86. Fieschi, Cardinal Luca, at Genoa, 264. Folgoso, Raffaele, 223. Foscari, Francesco, Doge of Venice, 188. Franco, Nicholas, 197, *note*¹. Gabbinata, Ruffino, 250. Gaetani, at Anagni, 83. Gaston de Foix, 146. Ginstiniani, Orsato, 208. Gonsalvi, Cardinal Rodrigo, at Rome, 82. Gradenigo, Bartolomeo, Doge of Venice, 181, 182. Grato, Ludovico, at Rome, 92. Gregory V., Pope, at St. Peter's at Rome, 75. Gregory the Great, Pope, at St. Peter's, 76. Helpis, wife of Boëtius, at St. Peter's at Rome, 77. Honorius, the Emperor, at St. Peter's at Rome, 77. Honorius IV., Pope, at St. Peter's at Rome, 77. Ladislaus, King, 60. Lanfranco, Beato, 128. Lateran museum at Rome, 74, 77. Lavalongo, Federigo da, 222. Lebretti, Cardinal Ludovico, at Rome, 92. Leo the Great, Pope, at St. Peter's, 76. Liucei, Mondino de', at Bologna, 261. Longhi, Melchior, 141. Loredano, Paolo, 182. Loredano, Doge of Venice, 217, 267. Lozzo, Count Guido da, 221. Luigi, Cardinal, at Bergamo, 106. Lupi, Ugolotti, in Saragna, 261. Maggi, Bernardo, 107, *note*¹. Marcellino and Pie-

TOM

tro, SS., at Cremona, 132. Marcello, Jacopo, 202. Maria, Queen, widow of Charles II. of Anjou, 54. Maria, niece of the Emperor Honorius, at St. Peter's, 77. Martini, Bartolomeo, at Parma, 151. Mastino II., signorio della Scala, 113, 114. Medici, Giovan Giovanni de', at Milan, 156. Micheli, Vitale, Doge of Venice, wife of, 169. Minutolo, Cardinal Enrico, 62. Mocenigo, Giovanni, Doge of Venice, 200. Mocenigo, Pietro, Doge of Venice, 198. Mocenigo, Tomaso, Doge of Venice, 176, *note*¹. Morosini, Andrea, at Venice, 114, *note*². Morosini, Micheli, 184. Neapolitan, 54. Nicholas, Pope, at Rome, 265. Oderici, Beato, at Venice, 186, *note*². Onigo, the senator, 196, 197. Otho II., Emperor, in St. Peter's, at Rome, 77. Palaeini, Biagio, 261. Paul III., Pope, 153. Paul V., Pope, at Rome, 159. Pedro, Don, of Toledo, at Naples, 67. Pepoli, Taddeo, at Bologna, 180. Pesaro, Benedetto, Admiral, 209. Peter, Cardinal, at Rome, 78. Peter Martyr, St., 109. Philippe d'Alençon, Cardinal, at Rome, 89. Pico, Prendiparte, 185. Pietro and Marcellino, SS., at Cremona, 132. Pio, Manfredo at Carpi, 235. Pizzola, Rolando da, 221. Popes, the, at St. Peter's at Rome, 75. Ramazzotti, Armaciotto de', 247. Rangoni, Francesco Maria, at Parma, 235. Rangoni, Bishop, at Reggio, 250. Ranuzzi, Francesco, 241. Pemone, Duke of Friuli, 98. Riario, Pietro, at Rome, 91. Robert, King of Sicily, 56. Robert d'Artois, 59. Roecabonella, Pietro, 224. Rogati, the, 221. Roger, Count of Calabria and Sicily, 80, *note*⁶. Rosello, Antonio, 223. Roverella, Lorenzo, 143. Ruffini dei Landi, Bishop, 232. Sangro, Niccolò di, at Naples, 71. Sannazaro, at Naples, 69. Sarego, Cortesia, Cavalier, at Verona, 216. Scala, Regina della, at Verona, 111. Scaliger, Giovanni, 216. Sero-vegna, Bartolomea degli, 221. Sfortiano, Chernbini, 250. Sigismund II., King of Poland, 230. Silvestro, San, 159. Stefan-eschi, Cardinal, at Rome, 89. Snrdi, Don Stephanus, at Rome, 83. Suriano, Jacopo, 203. Suzzara, Pietro da, 161. Thermantia, niece of the Emperor Honorius, at St. Peter's, 77. Torelli, Pietro, at Eustorgio, 122. Torre, Antonio della, 228, 229. Torre, Girolamo della, 228, 229. Trevisan, Melehor, 202. Tron, Nicolò, Doge of Venice, 192, 202. Urban VII., Pope, at Rome, 158. Valtero and Arquato, Count of, 141, *note*⁵. Vendramin, Andrea, Doge of Venice, 200, 203. Venier, Antonio, Doge of Venice, 182. Vimercati, Giovanni Andrea, 149. Vincenzo, Pietro di, at Rome, 92. Visconti,

TOM

- Gian Galeazzo, at Pavia, 90. Visconti, Archbishop Otho, 105. Vittoria, Alessandro, 211. Zanotti, Monsigno, 196. Zanotti, Bishop, at Treviso, 200. Zeno, Cardinal, 197
- Tommaso da Tortona, podestà of Ferrara, conspiracy against, 243. Torn to pieces by the mob, 244
- Torcello, emigration of the Altinese to, 166, *note* ⁴, 167. Antiquity of the duomo at, 167
- Torello, Pietro, tomb of, in Sant' Eustorgio, 122
- Torre, Antonio della, monument of, at Verona, 228, 229
- Torre Girolamo della, monument of, at Verona, 228, 229
- Torre, Giulio della, notice of, 218. His *De Felicitate*, 218, *note* ⁵
- Torriani, their power in Milan, 107
- Torriti, Fra Giacomo, works attributed to, 75, *note* ⁶
- Torriti, 'Jacobus Torriti pietor,' works of, 75, *note* ⁶
- Toseanella, sculptures in the churches at, 85
- Totila, his destruction of works of art at Rome, 73
- Tradate, Jacopino da, his work in the duomo of Milan, 121. His statue of Pope Martin V. in the duomo, 121. His reputed tomb of Pietro Torello, 122. His works at Mantua, 122, 232. His pupils, 122.
- Tradate, Samuele da, 122. His mortuary tablet to his father, 122. Accompanies Andrea Mantegna on a journey, 122, *note* ⁴
- Trajan, Emperor, group of the, and the widow praying for vengeance, 177, *note* ¹. Legend of the saving of his soul by St. Gregory, 178, *note* ¹
- Trani, church of St. Nicholas the Pilgrim at, 28. Notice of the town of, 28, *note* ². The Ognissanti church at, 29. Bronze gates of Barisanus in the duomo at, 33. Architect of the campanile of the duomo, at, 36
- Trent, works of Vincenzo da Vicenza at, 219
- Tresseno, Podestà Oldrado di, equestrian alto-relief of, at Milan, 105. First who burnt heretics at Milan, 105
- Trevisan, Melchior, tomb of, at Venice, 202
- Treviso, works of Pietro Lombardo at, 196, 197
- Tribolo, Il, appointed to superintend the works at the duomo at Bologna, 241
- Trissino, marble ancona in a church at, 220
- Trivulzio, Giovanni Battista, his gift of the candelabrum to the duomo at Milan, 271
- Troja taken by the Emperor Henry II., 4. Foundation of the city of, 16, *note* ³. The duomo at, 16. Bronze gates of the duomo at, 33

VEL

- Tron, Nicolò, Doge of Venice, monument to, at the Frari, 192. Tomb of, 202. Statue of, 202.
- Turks, the, defeat of the, at Doryclea, 25. At Sentari, 191. And by the Venetian fleet, 211
- Tuscan artists working at Naples, 63
- 'Tuscan Sculptors,' addenda to, 275, *et seq.*

- UBERTINO, his bronze doors at the Lateran basilica at Rome, 263
- Udine, probable builder of the duomo of, 184, *note* ². Great window of the Sala del Maggior Consiglio at the Ducal Palace of, 184, *note* ². Tabernacle of the Madonna at the Palazzo Publico, 189
- Ugo, King, his palace at Pavia, 101, *note* ²
- Uovo, dell', architect of the castle of, 52, *note* ²
- Urban II., Pope, his Council held at Bari, 16
- Urban III., Pope, his statues of the twelve Apostles at Milan, 105
- Urban VII., Pope, monument of, at Rome, 158
- Urbino, works of Ambrogio da Milano at the Ducal Palace at, 142, 143. Palace of Count Federigo, 142, *note* ⁶. Statue of Duke Federigo on the staircase of the palace, 218
- Uriah the Goth, his destruction of works of art at Milan, 101
- Urso, Archbishop of Bari and Canosa, 22
- Urso or Orso, Magister, Veronese sculptor, 213
- Usanza, Girolamo, reputed works of, 248
- VAGA, Perino del, his influence on the works of Guglielmo della Porta, 152
- Vairone, Biagio, assists Andrea da Fusina on the tomb of Francesco Birago, 141, *note* ⁴. His statue of David, and bas-relief of the Last Supper, 141, *note* ⁴
- Valentinian, St., at Bitonto, sculptures on the cathedral of, 35
- Vandals, their destruction of works of art at Rome, 73
- Vannini, Pietro, his work in the duomo at Osimo, 41
- Varignana di Bologna, Domenico Aimo, detto, his works at Rome and Bologna, 242
- Vassalletto, his works, 83
- Vellano or Bellano, Bartolomeo, period in which he lived, 222, *note* ². Character and style of his works, 222. His residence at Rome, 223. And at Perugia, 223. His medals, 223. His bas-reliefs at Padua, 223, 224. His bronzes, 224. His death, 225

VEN

Vendramin, Andrea, Doge of Venice, tomb of, 200

Vendramin Calergi, Palazzo, architect of the, 195. Statues of Adam and Eve in the, 200

Venerio, Sebastian, bust of, at the Academy at Venice, 212

Venice, statue of St. Simeon the Prophet at, 87. Works of Tommaso Lombardo at, 160. Causes of preference for colour over form at, 164. Character of sculpture at, 165. Subordination of sculpture to architecture at, 165. Division of sculpture into styles corresponding to those of architecture, 165. Harmony of St. Mark's despite its incongruous elements, 165. Legend connected with the early history of the city, 166. Materials for building brought from the mainland, 167. Early examples of sculpture in the city, 168. Want of good sculptures in the tenth and eleventh centuries, 168. But rich in monuments, 168. Early examples of old Roman or early Christian sarcophagi made use of again, 169. Unwilling aid given by Venice to the first crusade, 169. Causes and examples of Byzantine influence at Venice, 170. Venetian sculptors before the fourteenth century, 171. Those of the fourteenth century, 171. The architect Filippo Calendario, and his shameful end, 173, 174. The story of the conspiracy of Marino Faliero, 173, 174. Examination of the probabilities in favour of Calendario being the artist who designed the sculptures in the Ducal Palace, 174. Unity of aim throughout the palace sculptures, 175. Description of them, 176. The carved capitals of the columns, 177. Inferiority of all other sculptures at Venice to those of the Ducal Palace, 179. The Gothic type of tomb common at Venice, 180. Analogies between the Milanese and Venetian sculptors, 182. The three schools of the Gothic style which prevailed at Venice, 187. Works of the Bons, father and sons, at St. Mark's, 187, 188. Figure of, at the Porta della Carta, 187. Introduction of the Renaissance style into Venice, 189. The Bottega di Tajapiera, or sculptor's workshop, 190. Works of Ant. Giov. Bregno at the Ducal Palace, 192. Artists employed on Giant's Staircase, 192, and *note* ². Question as to the architect of San Giobbe, 195. Architect of the clock tower in the Piazza of St. Mark, 195. Works of Tullio Lombardo, 199. Anonymons marbles attributed to the Lombardi, 200. Sculptures in the Giustiniani chapel, 201. Marble parapet and monuments at the Frari, 202. The equestrian statue of Coleoni, 204. The bronze standard bases on the Piazza of St. Mark's,

VIR

206. Works of Victor Camello, 207. Of Lorenzo Bregno, 209. And of other sculptors of small repute, 209, *note* ². Jacopo Sansovino's career in Venice, 209. Joint works of Sansovino and his pupil Vittoria, 211. Works of Girolamo Campagna, 218. Intarsia work of Antonio and Paolo Mola at, 234. Intaglios and grotesques of Bernardino and Domenico at, 235. Mortorio made for the monastery of Sant' Antonio Abbate at, 253. Work of Livio de' Cornaschi at, 263. Works of Danese Cattaneo at, 267

Venier, Antonio, Doge of Venice, monument to, 184

Venosa, tombs in the church of Santa Trinità at, 43. Date of its foundation, 43, *note* ⁵

Venus, statue of, by the brothers Sormanni, 265

Vercelli, Orazio, Luini's treatment of, 154, *note* ⁴

Vergine, Monte, notice of the church of, near Buvenventum, 270

Verocchio, Andrea, his part in the statue of Bartolomeo Coleoni at Venice, 204. Facts connected with his residence in Venice, 204

Verona, palace of Theodoric the Goth at, 95. Works of Bartolomeo Ridolfi in the Palazzo Chiericato at, 212, *note* ¹. Early Veronese sculptors, 213. Works at San Zeno, 213. Sculptures upon the duomo, 215. Veronese sculpture in the thirteenth and fourteenth centuries, 215-219. Works of Andrea Riccio at Verona, 229. Cattaneo's work at, 267

Vicenza, sculptors of, in the fifteenth century, 219

Vicenzo da Vicenza, his works at Trent, 219

Victory, bas-relief of, at Milan, 149

Vigne, Pier delle, statue of, 50

Vimercati, Giovanni Andrea, tomb of, at Milan, 149

Vincenzo, Pietro di, tomb of, at Ara Cœli, 92

Vinci, Leonardo da, his Lord's Supper and equestrian statue of Francesco Sforza at Milan, 124, 125

Virgil elected Prince of Mantua, 231. Statue of him at Mantua, 231. Alto-relief of him, 231. Bust of, in the Museo Patrio at Mantua, 234

Virtue, military, allegorical figure of, at Milan, 156

Virtues, bas-reliefs of the, in San Teodoro at Genoa, 265. Statues of the, at Naples, 62. Statues of the, at the Porta della Carta, Venice, 187, 188. Statues of the, at the Frari at Venice, 202. Figures of, at Reggio, 250. Statuettes of the, at Naples, 56. At Pavia, 109. At Milan, 114. On the sarco-

VIS

- phagus of Bartolomeo Coleoni, 130. At Santo Stefano at Venice, 203, 204. At Santa Eufenia, at Venice, 208. At St. Denis, 253. At Genoa, 264. Symbols of the, at the duomo at Verona, 215
- Visitation, bas-relief of the, in the duomo at Milan, 118
- Visconti family, monuments of the, formerly at Milan, 105
- Visconti, their quarrel with Pope John XXII., 107, 108. Sketch of their rule of Milan, 108-110
- Visconti, Caterina, her marriage to Duke Gian Galeazzo, 115, *note*²
- Visconti, Gian Galeazzo, tomb of, at Pavia, 90, 141, *note*⁵. Medallion portrait of, at Pavia, 266
- Visconti, Marco, his intrigues, 108
- Visconti, Matteo, appointed imperial vicar at Milan, 107. His quarrel with the Pope, 107. His buildings at Milan, 108, *note*³
- Visconti, Matteo II., Duke of Milan, 110. Poisoned by his brothers, 110
- Visconti, Otho, Archbishop of Milan, his sarcophagus at Milan, 105
- Visconti, Stefano, his imprisonment at Monza, 108. His monument at Milan, 110
- Vismara, Palazzo, adorned by Michelozzo, 124. Description of the palace, 124, *note*²
- Vitale, St., figure of, in the Academy at Parma, 256
- Vittoria, Alessandro, account of, 210. Leaves Venice for Vicenza, 210. Employed by Palladio, 210. Returns to Venice, and works with his master, Sansovino, 211. His vicious detail, 211. His statues, 211. His busts, 211. His tomb, 211. His scholars, 212
- Vittorino, San, pulpit in the church of, 31

WALTER Alemanno, his tombs of the Camponeschi at Aquila, 46

Ware, Abbot, his journey to Rome, 80. His epitaph, 80, *note*⁵.

ZUC

- Wenceslaus, Emperor of Germany, confirms the power of Gian Galeazzo Visconti, 115, 117
- Weyden, Rogier Van der, his style, 123. His altar-piece given to the King of Spain, 123, *note*¹
- Wiligelmus. *See* Guglielmus
- Wiligelmus, his works on the duomo at Modena, 251. Question of his identity, 251
- William of the Iron Arm, his tomb at Venosa, 44
- Windmills, Rizzo's improvements in the constructions of, 191
- Wolvinus, his bas-reliefs in gold in Sant' Ambrogio, at Milan, 102

ZACCARIA, San, at Venice, tomb of Vittoria, at, 211

Zanotti, Monsignor, monument to, at Treviso, 196

Zanotti, Bishop, tomb of, at Treviso, 200

Zaratteri, the Fratelli, their employment at the Certosa, 127, *note*³

Zenale, Bernardino, assists Cristoforo Solari in making a new model for the cupola of the duomo at Milan, 140

Zeno, Cardinal, tomb of, at Venice, 197

Zeno, Emperor, portrait statue of, at Ravenna, 95

Zeno, San, bas-relief of, at Verona, 214. Statue of, 215

Zodiacal signs, use of, inside the baptistry at Parma, 260. Invention of, 260, *note*¹

Zoiles, St., statue of, at Friuli, 99

Zoppo, Marquis Nicolò of Ferrara, detto lo, his unjust taxation and its result, 243

Zorzi, Zuane (called Pyrgoteles), 207. *See* Pyrgoteles

Zuane di Alberghetto, his part in the tomb of Cardinal Zeno, 197, *note*⁵

Zuano, Pier, delle Campane, his work on the tomb of Cardinal Zeno at Venice, 197

Zucchi, Marcantonio, his intaglia work at Parma, 262



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